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# RANDOM RECORDS OF A LIFETIME

## DEVOTED TO SCIENCE AND ART, 1846-1932

BY W. H. HOLMES

## VOLUME XVI

### VARIOUS ARTICLES ON ART AND THE ART GALLERY.

The Majority have been Published in Various Journals.

Clippings

Miscellany

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I.

# THE SMITHSONIAN INSTITUTION AND THE NATIONAL GALLERY OF ART.

The Congress of the United States in the act of August 10, 1846, founding the Smithsonian Institution, recognized that an opportunity was afforded for carrying out the large minded design of James Smithson, to provide for the custody of the museum of the nation to be organized on the most comprehensive and liberal lines. The museum idea was inherent in the organization of the Institution, which in its turn, owed its realization to a 10 years' discussion in Congress and the advice of the most distinguished scientific men, educators, and intellectual leaders of the Nation. It is interesting to note how broad and comprehensive were the views which actuated our lawmakers in determining the scope of the Museum, a fact especially remarkable when it is recalled that at that date no museum of considerable size existed in the United States, and the museums of England and of the continent of Europe ware still to a large extent, without a developed plan, although containing many rich collections.

A Board of Regents was duly appointed to take charge of the organization of the Institution. Six months later, the special committee on the art features of the prospective museum was appointed and made the following report:

"The gallery of art, your committee think, should include both paintings and sculpture, as well as engravings and architectural designs; and it is desirable to have in connection with it, one or more studios in which young artists might copy without interruption, being admitted under such regulations as the board may prescribe. Your committee also think that, as the collection of paintings and sculpture will probably accumulate slowly, the room destined for a gallery of art might properly and usefully meanwhile be occupied during the sessions of Congress as an exhibition room for the works of artists generally; and the extent and general usefulness of such an exhibition might probably be increased if an arrangement could be effected with the Academy of Design, the Arts-Union, the Artists' Fund Society, and other associations of similar character, so as to concentrate at the metropolis for a certain portion of each winter the best results of talent in the fine arts."

It appears that an art museum in the widest sense was not contemplated, but the field of art, aside from the fine arts, was in due course amply provided for in the organization of the National Museum--a feature of first importance in the Institution.

During the first half century of the existence of the Institution, collections of art works of minor importance, engravings, casts, etc., were made by gift and exchange, and as loans, but owing to the conditions of national development of that period the energies of the Institution were directed mainly toward the material development of the country and to the varied pursuits of scientific research in a continent burdened with unsolved problems of great interest; scientific, economic, and industrial. Geologists, naturalists, ethnologists, archeologists, explorers and travelers generally contributed to the collections until the museum coffers of the Institution were stored with riches surpassing that of any other like institution.

Although Secretary Henry pleaded for art from year to year, and a suitable hall was set aside for exhibition purposes, the collection acquired was so meagre that the name art gallery, much less national gallery, never came into use.

Credit for the initiation of the art gallery movement in Washington must be given to a society organized in 1840 called the National Institute, which was incorporated by Congress in 1842. Although devoted primarily to scientific activities, much attention was given to art matters and numerous paintings were collected, some of which are now to be found on the walls of the National Gallery. Space was allotted to these collections

in the U. S. Patent Office with the provision that upon dissolution of the society the collections should become the property of the United States. This occurred in 1861.

Among the early art acquisitions of the Smithsonian was a collection of Indian portraits painted by Charles B. King and others, and numerous busts of notables, among which were examples by Thorwaldsen, Merlieux, Pettrich and Mills. About this time the good intentions of the regents toward art were shown by the purchase of the Marsh Collection of prints, the most noteworthy collection of that kind that had up to that time reached this country.

During the period made notable by the Civil War, activities in this field practically ceased and a disastrous fire which burned out the principal halls of the Institution destroyed most of such collections as were then installed. Near the close of the century art interests came again to the fore, but the National Gallery had neither habitation nor name until 1903 when the rich bequest of Harriet Lane Johnston, lady of the White House during Buchanan's administration, gave the impetus which has from that day steadily increased in momentum, giving promise that a gallery of art worthy of the nation may be realized within the limits of the present generation. It happened that the trustees of the Johnston bequest declined to complete the transfer to the nation until the status of the Gallery was made clear by decision of a court. This

was soon obtained to the effect that the National Gallery was actually authorized by the act founding the Institution.

The generous gift of nearly 100 paintings by William T. Evans soon followed and it is to be noted that the stimulating influence of President Roosevelt was felt in this connection. In his Message of December 3, 1907, he says:

"There should be a national gallery of art established in the Capitol city of this country. This is important not merely to the artistic but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government and what collections have been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries."

When the Natural History museum building was finished in 1911, the collections, except those of Mr. Freer, were transferred to the fine hall which they now occupy, together with numerous minor gifts and loans of paintings and statuary. This hall has a wall capacity of 1100 running feet, all of which is now fully occupied,

the paintings numbering upwards of 300.

The Freer gift stands out as a unique episode in the history of the world of art. The almost priceless collection of works numbering well up into the thousands, occupies a superb marble structure designed by Charles A. Platt, for the erection of which Mr. Freer provided upwards of a million dollars, and since Mr. Freer provided in his deed of gift the means of adding to the collections indefinitely, no one can foretell the extent of the riches yet to be added.

Mention should be made also of the collection of paintings and drawings, 82 in number, presented to the American people by citizens of France in recognition of the part taken by America in the war with Germany, and numerous other gifts doubtless equally worthy of mention.

Although the conditions 1925? today are encouraging, it must be admitted that the progress, so far made is not entirely creditable to the nation and we are looking forward toward the development of conditions and agencies equal to the requirements of the national Capitol and national art.

Congress, made up largely and necessarily of men of affairs, is too deeply absorbed in the more practical affairs of the nation to turn aside for the consideration of matters of art unless these are definitely and effectively presented. It has responded with great liberality to the national demand for monumental works which involve

the historical motive as is attested by many great monuments as those of Washington and Lincoln and by numerous sculptural masterpieces which serve to embellish the many public parks and squares of Washington. Among the latter may be mentioned the noble seated statue of Washington by Greenough, which stood for 76 years in front of the Capitol building but which, on account of the sad effects of weather upon the marble and the failure of the people to understand why the body of the Father of his Country should appear undraped in the open, has recently been sequestered in the "Chapel" of the Smithsonian building.

The progress so far made is due largely to the generosity of collectors of art works who have, by gift or bequest, contributed to the national art treasures. It will doubtless happen again and again that collectors after having had the enjoyment of their riches for a long period will come to realize that by placing these in the keeping of the nation they are building for themselves a monument more permanent than any other that they could build. But owners of art works may fail to see any reason why they should contribute to the Government, to the legislative body which controls the financial resources of the country, and which could by a stroke of the pen, should they so choose, establish institutions of art on a scale that would put to shame anything that private resources could ever hope to equal. This, however, would seem an unfortunate view, since there are other considerations.

Great collections brought together by men and women of taste and wealth too often are scattered by their heirs and serve no purpose save to a few individuals or if contributed to local institutions must remain always isolated, imperfectly utilized fragments, whereas, if placed in the custody of the nation, they are not only preserved as monuments to the donors, but serve a most important purpose in upbuilding a body of art works so complete as to be of real value to the people, the nation and the world at large.

Today strong influences are at work, which must in the future, near or far, result in achieving the desired end and in a degree worthy of the nation, but to bring together in concerted action the so far imperfectly correlated agencies - the art interests of the country on the one hand the National Legislature on the other - is the particular problem that now confronts us. The art interests are represented by the artists, art collectors, art societies and institutions and the cultured public generally, and it is upon these that the responsibility of the upbuilding of a national gallery must largely rest. Naturally Congress, the conservator of our national institutions, does not feel the same need of a national art museum that it does for other things for which there is a real demand on the part of the people, and which is more, there is no considerable body of art works in sight to impress the need upon them. On the other hand, painters and sculptors can hardly be

expected to contribute their works on a scale to command such attention, and collectors of art works are not willing to place their treasures at the disposal of custodians not prepared to properly house and display them. Few, indeed, are in a position to follow the example of Mr. Freer and provide a marble gallery for the installation of a munificent gift.

It happens that another matter just at present claims attention on the part of the Institution and the country. The war in Europe has made available collections of great diversity and exceeding historical interest and there is thus clearly seen the need of a museum of history, a museum building which shall conserve not only all the collections that relate to the recent war, but to all of our wars alike - beginning with that of the American Independence - as well as all else in the way of exhibits and data that relate to the history of the country - a museum of national history. The important body of historical materials already on hand is crowded into the museum of technology. We can not afford to ignore or oppose this project which should be taken up immediately and with particular energy. All will agree to this, yet none the less we do not for a moment lose sight of the thought that we must have also a national gallery of art in Washington, an art museum of the widest scope and a building which shall not in the future become a source of regret or an object of ridicule - a structure that will not shame us before the world.

# THE SMITHSONIAN INSTITUTION AND
# THE NATIONAL GALLERY OF ART

The National Gallery of Art is a department of the Smithsonian Institution, having had its inception in the foundation of that Institution as provided by the bequest of James Smithson, an Englishman, in 1846. Art was included among the branches to be cultivated, but science and American history claimed principal attention in the early days and the development of the Gallery was very slow. This condition was emphasized in 1866 by a disastrous fire which almost completely destroyed the limited collections, and little progress was made until in the beginning of the twentieth century, when a rich gift of art works rekindled interest in the Gallery. Since that time, although there was no separate provision for Art until 1920, rapid progress has been made. For many years the collections were cared for as a section of the Department of Anthropology, but in 1921 they had grown to such magnitude that Art was set aside as a separate department and designated the National Gallery of Art.

The art works have accumulated entirely as gifts and bequests from public-spirited citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Gallery Commission has been organized within the Institution, the activities of which have to do

with the entire range of the artistic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above the realm of use into the realm of the purely esthetic. The Institution, having no special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the several buildings of the Smithsonian group provided for scientific and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them.

It is a remarkable fact that no single work of painting or sculpture has, for art's sake alone, been acquired for the National Gallery by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. It is observed, however, that interest in art is growing rapidly throughout the country and galleries are being established in many of our cities and towns.

The first important collection acquired by the National Gallery was that left by Mrs. Harriet Lane Johnston. niece of President Buchanan and Lady of the White House

during his term. It comprises numerous paintings of great value, beside historical objects of exceptional interest. A still more important addition was the gift in 1907 of William T. Evans of New York, which included 150 paintings by leading American artists; and this was followed in June, 1919, by the gift of Ralph Cross Johnson of Washington, which comprises 24 choice works by European old masters. Other gifts are the Walter Beck collection, which includes 70 portraits of the survivors of the armies of the Civil War, Union and Confederate; and the collection of 22 portraits of distinguished leaders of America and the Allied Nations in the War with Germany. Far more important than either of these is the gift of Charles L. Freer of Detroit, valued at several millions. In this case, the donor, discovering the entire lack of national accommodations, provided the gallery building required at a cost of a million and a quarter. It is, possibly, too much to hope that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the Nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him in the White House, asked his advice regarding the acceptance of the gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took

the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the Capital of the Nation, a superb monument bearing his name. The Freer Gallery includes, in addition to exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility is offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery and that the Oriental field is to be especially cultivated, ample funds being provided by the donor for this purpose, as well as for the salaries of the Gallery staff. All honor is due to Mr. Freer for this splendid gift to the Nation.

As already indicated, the Gallery proper is not devoted to painting and sculpture alone, but to the assemblage and display of the highest achievements of genius in all of its diversified material forms of realization, and of all periods and all peoples. These treasures are to serve not only as records of the triumphs of genius in the past and the present, but as the foundation upon which America's art future shall be built, a future which depends more fully upon the cultivation and universal domination of taste in every branch of art activity than upon any other single factor.

Our people, as a natural result of our birth and

rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of Art, building splendid monuments to great men and in commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the Nation and in the lives of all people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American Nation has grown a mighty trunk and a leafage of great abundance, and, as a people, we are now beginning to recognize the vital importance of the bloom.

Among the people generally there appears to prevail the notion that art is a luxury and that Congress may not be fully justified in expending the public funds, even a few thousand per year, for the maintenance of the National Gallery. It may prove a surprise to many that the Gallery is not a financial burden, but that on the other hand,

it holds exceptional rank as a profit-making branch of the Government service. During recent years, since art has been recognized as a worthy feature of the Institution, values amounting to more than 10 millions have been acquired, upwards of one hundred times the amount expended by Congress for the Gallery and its maintenance. The reality of these values is made manifest by a statement regarding the remarkable financial conditions in Germany at the close of the late war by which it appears that when the mark began its downward course and the distrust in money became acute, Germans were found to be putting their savings into art works of the masters which were known to have a stable value in the world's markets, and masterpieces of painting and sculpture, old tapestries, old rugs, and the like were eagerly sought and carefully treasured. Auction sales in London and Paris confirm the impression that standard works of art of all classes have exceptionally stable values.

It thus appears that works of art, such as the Gallery has been acquiring are, from a financial point of view, not a luxury but the safest of investments, investments which may be expected to increase in value from year to year and from century to century as long as civilization lasts.

The attention of the friends of the Gallery and, indeed, of all Americans interested in national Art development, should be called to the fact that the growth of the

Gallery is most seriously interfered with by the present entire exhaustion of exhibition space for the reception of additional art works. This disastrous condition will be realized when it is known that during the fifteen years in which the Gallery space suited for the reception of art works was available, art values in gifts and bequests by public spirited citizens amounted on the average to upwards of $500,000 per year; that since the exhaustion of space, little of value has been received. It is thus apparent that a reasonable estimate of the loss due to lack of Gallery space will amount to more per year than would be required year by year in the construction of a Gallery building worthy of the Nation.

Realizing the urgent need of a Gallery building, the Regents of the Smithsonian Institution in 1924 raised, by subscription, the sum of $10,000 to be devoted to the preparation of preliminary plans, and this very important work was intrusted to the architect of the Freer Gallery, Mr. Charles A. Platt of New York. These plans were intended for presentation to Congress, that body having already allotted necessary space for the building on the Mall adjacent to the National Museum. The floor plans of the building prepared by Mr. Platt are presented in the accompanying illustrations.

The initial step toward provision for the erection of the building was taken by Senator Henry Cabot Lodge

who, at the first session of the 68th Congress offered the following amendment to the Deficiency Appropriation Bill:

> "To enable the Regents of the Smithsonian Institution to commence the erection of a suitable fireproof building with granite fronts for the National Gallery of Art, including the National Portrait Gallery and the history collections of the United States National Museum, on the north side of the Mall between the Natural History Building and Seventh Street, $2,500,000: PROVIDED, That the total cost of said building complete, including heating and ventilation apparatus and elevators, shall not exceed $7,000,000."

The unfortunate death of Senator Lodge leaves the most important task of continuing the movement for a Gallery building to others who may assume the responsibility of leadership, and to the American people as a whole, whose approval and enthusiastic support is of the utmost importance.

Very especial attention should be called to the fact that, as is indicated in the Lodge amendment, American history is expected to be accommodated in the building as planned and that the historic collections now allowed space in the Natural History and Technology Buildings are of great magnitude and of paramount national importance.

W H Holmes
June 1925

## The Gallery Commission

A National Commission of the Fine (civic) Arts has been appointed to care for the monumental art of the city and the symmetric development of "The City Beautiful." This Commission is fulfilling its mission because it is supplied with the necessary funds, -- funds readily granted because all the people understand and appreciate the historical - monumental purpose of the man on horseback and the marble temple and are fully awake to the value of public parks. Not so with the Fine Arts. The purpose of the assemblage of a great body of art material representing the triumphs of human genius in the several branches is but dimly understood, or understood by the few. The real place of the arts of taste in our civilization may be realized by imagining all of the phenomena of taste in the arts of the world today swept away by the hand of fate.

A Commission of the National Gallery of Art, appointed by the Smithsonian Regents in 1921, has completed its organization and seeks to prepare the way for an Art Institution adequate to National needs, but its appeal for financial aid remains largely unheeded. Being without a Gallery building - without space to encourage important contributions and with no funds for purchase it is quite helpless.

## The National Gallery as an Investment

For twenty years while space was available in the National Museum for the reception and display of gifts and bequests of art works, the Smithsonian Institution has had contributions valued at $500,000 per year and at an estimated average expenditure of $5,000 per year. With a Gallery building such as the nation should have, and such as is now being planned by Mr. Platt, it is safe to say that contributions would reach a million or millions per year. Why then should not the National Congress give heed to an undertaking, disregarding other reasons, that judging by the past would insure a return of $100 for every dollar spent, not in actual dollars and cents, but in treasures of art, a hundred times more valuable than mere money and many times more valuable with the centuries that are to come.

A National Gallery of Art generously endowed and energetically developed, bringing together in Washington a synopsis of the world's achievements in art, would not only greatly assist in laying the foundations for America's art future but would enable America to claim a place among the enlightened nations of the world. The idea of a "Capitol City Beautiful" should find ready response in every true American heart. A National Gallery of Art such as the Nation should have would be the crowning glory of the "City Beautiful."

## Agencies of Gallery Promotion

Consideration of the problems of the upbuilding of the National Gallery makes clear the great importance of concerted promotion and the inquiry arises as to the agencies that can be enlisted in the development of the enterprise. To make it national, the Congress must provide for the building and for the development of its collections, but Congress can not be expected to take action until its members realize that the people demand it and it is on this account that the promotion must be made and made general. Let us then inquire what are the agencies that may aid in the movement to develop an Art Museum worthy of the Nation. It must be made plain that the Gallery is the Nation's Gallery and that it can in no sense be antagonistic to other galleries, state, civic or personal, or that their interests in any way would be endangered. The collections of art material that come to it come to all. With these considerations in view it seems that there can be no state, no institution, art, educational or otherwise, no organization, architectural, social, literary or otherwise, that can not with perfect freedom participate in the promotion of the great work. Indeed all the people may be expected to feel, when the matter is clearly presented, a deep interest in the work which is for all and can not be accomplished save by the generous co-operation of all.

The failure to take steps at once to supply the building and provide for the development of the collections will be a source of regret with future generations increasing in depth with the passing of the years. Washington, the splendid Capital of the foremost country of the world will be barren of the particular feature that symbolizes the highest civilization, and all because the American people of today, and their representatives, are blind to all but sordid affairs of the moment, -- the vista of the future is not open to the clouded vision of the masses.

# II.

## THE SMITHSONIAN REGENTS PROVIDE FOR A GALLERY OF ART

January 25, 1847.

The Committee of the Regents on Organization of the Smithsonian Institution reports in part as follows:

The Charter under which we act includes the following items:

"FIRST. It sets forth, as one of the objects of the Institution, a library, that shall contain valuable works in all departments of human knowledge.

"SECOND. It requires that there be provided in the buildings of the Institution a hall, or halls, suitable for a muneum capable of caontaining, on a liberal scale, collections of natural history, including geology and mineralogy, and objects of foreign and curious research; the large collection now in the Patent Office being transferred to the Institution.

"THIRD. It requires that there be included in such building a chemical laboratory.

"FOURTH. The building is to contain, also, 'the necessary lecture rooms.' And,

FIFTH. A Gallery of Art.

(First Smithsonian Report, 1846, pages 18 and 19)

SMITHSON'S WILL PROVIDES FOR THE SMITHSONIAN INSTITUTION.

"In the case of the death of my said nephew without leaving a child or children or of the death of the child or children he may have had, under the age of twenty one years, or intestate, I then bequeath the whole of my property, subject to the annuity of one hundred pounds to John Fitall, and for the security and payment of which, I mean stock to remain in this country, to the United States of America, to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men."

See publication "James Smithson's Will" with medallion portrait stamped on cover.

See also Rhees' book, "Life and Writings of James Smithson" S. I., 1880.

See also "The Columbian Institute for the Promotion of Arts and Sciences," by Rathbun, S. I. 1917.

III.

GALLERY OF ART
1900

The act of foundation of the Institution declares (section 5586 of the Revised Statutes) that "whenever suitable arrangements can be made from time to time for their reception, all objects of art and of foreign and curious research, all objects of natural history, plants, and geological and mineralogical specimens belonging to the United States * * * shall be delivered to such persons as may be authorized by the Board of Regents to receive them, and shall be so arranged and classified in the building erected for the Institution as best to facilitate the examination and study of them;" so that the first object of the Institution, in the eyes of its founders, appears to have been to give it the curatorship of the ART collections of the nation.

During its early years this object was promoted in various ways; among others by the purchase of a very valuable collection of prints and engravings belonging to the Hon. George P. Marsh. After the fire in the Institution in 1865 these prints were deposited for temporary safe keeping in the Library of Congress and (with other works of art) in the Corcoran Gallery.

Subsequently an appropriation was granted by Congress for making a fireproof room in which these could be kept, but it was not until 1896 that the Regents provided for their recall to the Institution. In the journal of the proceedings

Subsection 3 of Section 111 (with which section 112 is also concerned) is the most important section of the Act. It provides that the Minister may, in his discretion, refer any question to the Board for hearing and consideration, and the Board is required to report its opinion thereon to the Minister. Provision is also made for the Minister to refer any matter to the Board for hearing and report, and the Board is required to report its findings of fact upon the matter referred. Provision is also made for the Minister to refer any question of law, jurisdiction or practice to the Court of Appeal for hearing and consideration, and the Court is required to certify its opinion to the Minister. Provision is also made for the Minister to refer any matter to the Board for hearing and report, and the Board is required to report its findings of fact upon the matter referred. Provision is also made for the Minister to refer any question of law, jurisdiction or practice to the Court of Appeal for hearing and consideration, and the Court is required to certify its opinion to the Minister.

Section 112 provides that the Minister may refer any question to the Board for hearing and consideration, and the Board is required to report its findings of fact upon the matter referred. Provision is also made for the Minister to refer any question of law, jurisdiction or practice to the Court of Appeal for hearing and consideration, and the Court is required to certify its opinion to the Minister.

Section 113 provides that the Minister may refer any question to the Board for hearing and consideration, and the Board is required to report its findings of fact upon the matter referred. Provision is also made for the Minister to refer any question of law, jurisdiction or practice to the Court of Appeal for hearing and consideration, and the Court is required to certify its opinion to the Minister.

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Section 115 provides that the Minister may refer any question to the Board for hearing and consideration, and the Board is required to report its findings of fact upon the matter referred. Provision is also made for the Minister to refer any question of law, jurisdiction or practice to the Court of Appeal for hearing and consideration, and the Court is required to certify its opinion to the Minister.

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of the Board for 1896 (Smithsonian Report, 1896, pp. XIII and XIV) will be found the action taken by the Board providing for their own immediate control. The following resolution offered then by Senator Gray was adopted:

RESOLVED, That the question of the propriety of bringing the works of art belonging to the Institution under the more immediate control of the Board of Regents be referred to the Executive Committee and the Secretary, with power to act.

In pursuance of this the Institution brought back to its own keeping a number of prints of value, both from the Library of Congress and the Corcoran Gallery, leaving, by an amicable understanding with the latter establishment, as a loan, a few of the works of art, notably a large picture by Healy.

The old name of the collections was the "Gallery of Art," a title which seems almost too ambitious for the present collections of the Institution, though it is to be hoped that this designation will be justified by their future increase. These have been placed by me in a room specially fitted up for that purpose (the Art Room), under the temporary charge of the librarian.

(Annual Report of the Smithsonian Institution, 1900, pages 18-19.)

# IV

## THE NATIONAL GALLERY OF ART.

Do the people of this country generally know that they have a National Gallery of Art in Washington, and that its collections of art works have a money value of many millions? The great majority certainly do not, and this writing is intended as a notification of the fact, although no effective provision can be made for its wide distribution.

During a period of fifteen years, beginning with the receipt of the Harriet Lane Johnston collection in 1906, gifts and bequests have been received, aside from the $6,000,000 Freer foundation, valued at some $200,000 per year, but since 1921, additions have practically ceased, a result due in part, no doubt, to the fact that collectors of art works are not disposed to surrender their treasures, even if so disposed, without assurance that these will be properly cared for. Limited additions can, of course, be accepted, but the present limitations of space need not prevent the generously inclined from making offerings on condition that a Gallery shall be provided.

All other nations deserving to be classed as enlightened, have galleries rich in art works, and the extent and quality of these collections are a safe index of their cultural status. It may well give our people

(29)

a shock to learn that although the Smithsonian Institution is the possessor of collections valued at possibly $10,000,000, it may be a question whether the American Nation has ever purchased a work of art for Art's sake pure and simple. Practically all are gifts and bequests. The motive in all purchases by the government has been historical.

Generous support is given to education in all of those branches which relate directly to material development, but the slightest possible attention is given to the cultivation of the arts of taste, on which the higher levels of production in every branch of the creative arts depend. Is it not then time that something should be done, that a popular movement should be inaugurated, urging and providing for the erection of a building, an art museum, in which may be assembled under National custodianship, a great body of the highest manifestations of taste in every branch, among all peoples, and of all times.

May it not be regarded as the duty of all art loving citizens to take an active interest in promoting the movement for a Gallery building, and will you not generously lend such aid as may be within your power?

Correspondence is invited. Address National Gallery, Smithsonian Institution, Washington, D. C.

V

# BUREAU OF THE BUDGET

## HEARING FOR THE NATIONAL GALLERY OF ART

### Statement by the Director.

In recent years the increase of art works has been very rapid and there resulted much embarrassment from lack of space for exhibition and storage. As a last resort the collection of Indian lay figure groups was removed from the north hall of the Museum and crowded in elsewhere and in their stead the homeless art collections were introduced; but this space is now filled to overflowing. The collections have grown at the rate of hundreds of thousands of dollars a year. In the last two years we have had additions valued at $250,000 per year and it may be stated that this remarkable result came about because we were able to say to owners of collections who seemed generously disposed: "Here is a fine room which is at your service if you feel disposed to give your treasures to the Nation." These additions have now exhausted every foot of available space and their care has overtaxed the limited scientific staff.

Last year through the representations of Secretary Walcott your committee allowed $15,000 for the Gallery. As a result the Gallery has been divorced from the scientific department. The $15,000 pays the salaries of the Director and Recorder and of the four watchmen, two laborers and two charwomen, besides meeting running expenses.

A catalogue of the collections has now been prepared and is ready for publication, but no provision has been made for printing. The last catalogue was issued in 1918 and since

that year collections valued at half million have been added. A catalogue four years old is useless save as a matter of history. Besides this, showcases are required for the installation of the numerous art object and reasonable progress requires that an allotment be made for this purpose. The cases now in use are borrowed from the scientific departments.

We have not asked for money for the purchase of works of art although there are gaps that should be filled. It is a noteworthy fact, however, that we have never bought a picture or work of art of any kind and this for the reason that no funds have been provided for the purpose. Yet for the last fourteen years our art accessions have averaged upwards of $400,000 per year in value. It seems not unreasonable, therefore, that this generosity on the part of private citizens should be generously met and that a building should be provided.

This appeal is emphasised by the fact that our space is exhausted, not a square foot being available without further pushing science to the wall. We can no longer say to generously disposed collectors of art works: "This hall is at your service if you are disposed to fill it."

If space is not provided, and soon, the remarkable inflow of art treasures must from necessity cease. Already we have in view a remarkable collection of portraits of prominent personages of the late war valued at $100,000 or more, and two other collections possibly matching this in value appear to be waiting for us to say: "The space awaits

VI

# ART AND ARCHAEOLOGY

VI

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME X SEPTEMBER, 1920 NUMBER 3

## THE RALPH CROSS JOHNSON COLLECTION

### IN THE NATIONAL GALLERY AT WASHINGTON, D. C.

*By* GEORGE B. ROSE

IT IS easy for a man to leave his pictures to a public gallery after his death. He knows that he is thus erecting to his memory one of the noblest and most enduring of monuments, and that he is insuring the beloved objects against destruction. But for the living art lover to part with his treasures is hard indeed. A thing of beauty is a joy forever, and the longer we own it the closer it twines itself about our hearts. We all remember the story of Cardinal Mazarin taking leave of his pictures. He was a passionate and discriminating lover of art, and his great collection is still the chief glory of the Louvre. When told that he must die, he had himself borne to his gallery, and there he took a last, long, fond, lingering view of each cherished possession, parting from them all with an agonizing regret. He could surrender earthly power and splendor with no great repining; but to part with the pictures that he loved so much tore his heart.

And so it is with every true lover of art. He is willing to lend his pictures to the public, that others may share his joy for a time. Occasionally, out of a large number he will give one to some public gallery. But rarely indeed does he do more until forced by the hand of death to yield them up. The gift by Mr. Ralph Cross Johnson of twenty-four choice old masters, to our National Gallery, has been but seldom paralleled.

These pictures have been hung together in one room, and they must be forever kept together as a memorial of such unexampled generosity. It is a collection rare for its even excellence. Each picture is a good and, indeed, a notable specimen of the master's style. Too often in our public galleries we see works of the great masters that are unworthy of their brush, and which tend rather to prejudice the public against these great men, than to incite admiration.

*MADONNA AND CHILD, WITH ST. JOHN AND AN ANGEL*

*By SEBASTIANO MAINARDI, DIED 1513*

*FLORENTINE SCHOOL.*

*THE MYSTIC MARRIAGE OF ST. CATHERINE OF ALEXANDRIA*

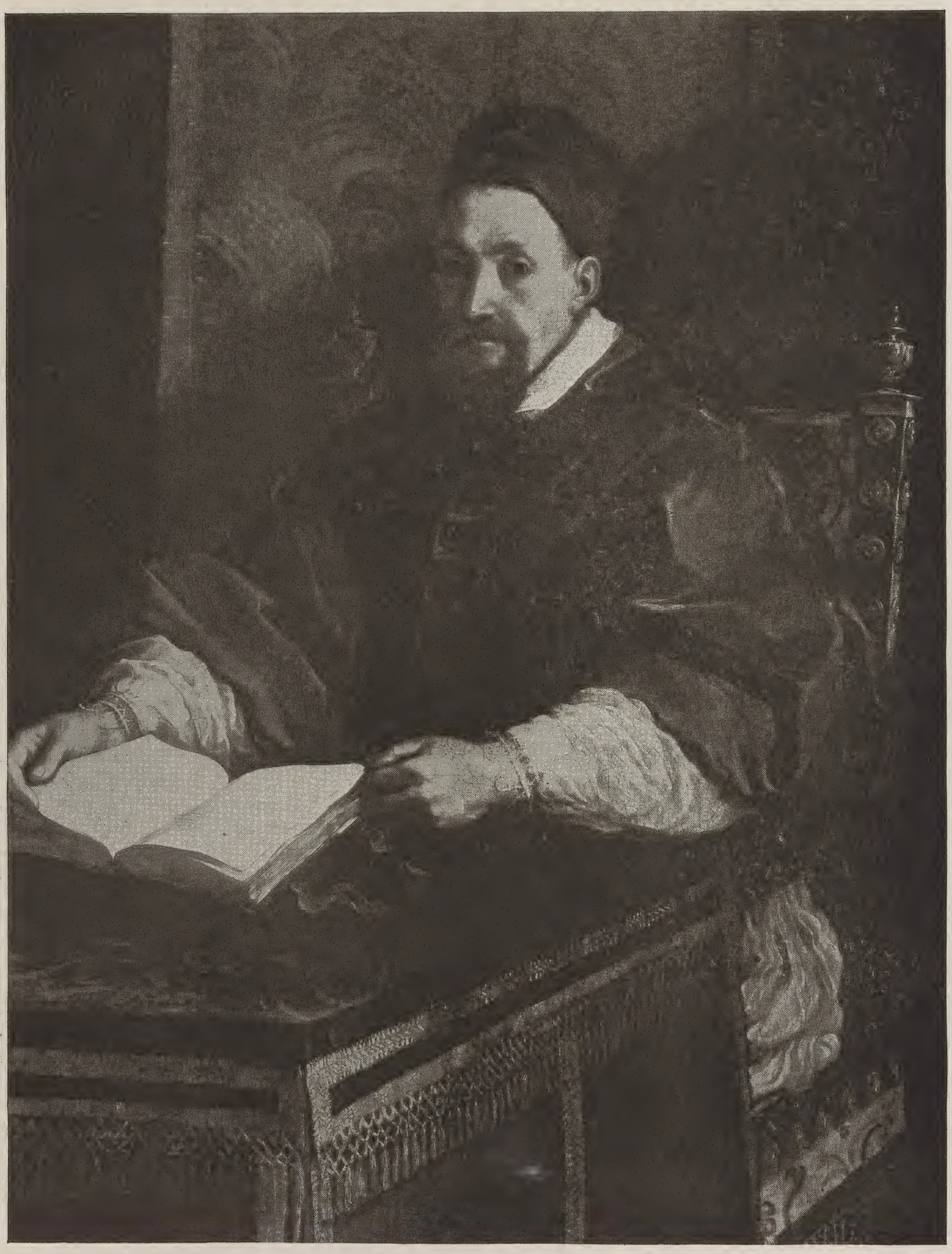
*By GIACOMO FRANCIA, 1486-1557*

*BOLOGNESE SCHOOL.*

*A VENETIAN SENATOR*

*By LORENZO LOTTO, 1480-1554*

*VENETIAN SCHOOL.*



*PORTRAIT OF A CARDINAL*

*By TITIAN, 1477-1576*

much retouched

*VENETIAN SCHOOL.*

*LORD MULGRAVE, IN NAVAL UNIFORM By THOMAS GAINSBOROUGH, R. A., 1747-1788*
***BRITISH SCHOOL.***

In speaking of these pictures I do not write as an expert on attributions. Mr. Johnson's collection has long been one of the most notable in the country, and has been sufficiently expertized. To be an expert in attributions, one must have a knowledge of the weaving of canvas in different ages and countries, of the growth and structure of woods in various lands, of the idiosyncrasies of artists in the painting of ears and fingers and other non-essentials, in short, of a thousand details, which I do not possess. It is a science demanding the study of a life-time, and not a very exact one if we may judge by the incessant controversies among its greatest exponents; and too often the experts seem to lose all feeling for the beauty of the pictures, and to consider them as coldly as if they were insects to be classified. I shall accept the attributions given; and, after all, they are not so important, for the work of art is the thing, regardless of its origin.

First in time, and to my heart, always first in importance, is the Italian school.

A few years ago our people had scant appreciation of the Italian primitives. When Jarvis brought over his extensive collection, he found no purchaser, and what would today make his fortune, proved his ruin. The larger part is now the pride of Yale University, while the remainder draws visitors from distant lands to the Cleveland Museum; but Jarvis had to let them go for debt. Now, thanks chiefly to the influence and example of the late John G. Johnson, of Philadelphia, Italian primitives are eagerly sought, and single pictures in the Jarvis collection would probably bring as much as he received for the whole.

One of the most delicious of the Italian primitives is Bastiano Mainardi, best known by his beautiful and gracious fresco of the *Madonna della Cintola* in the Baroncelli Chapel in Santa Croce at Florence, depicting the Madonna dropping her girdle to the adoring disciples as she is borne to heaven by choiring angels.

Mainardi continued to paint until 1513, and witnessed the revolution in art wrought by the genius of Leonardo, Michelangelo and Raphael; but the achievements of those supreme masters affected him not at all, and to the last he continued to paint in the old sweet primitive way of the early Florentines.

Mr. Johnson has given us one of his most delightlul and characteristic pictures. It is a charming work in a marvelous state of preservation, fresh as when it came from the master's easel. The beautiful Mother, clothed in a robe of brilliant red with dark blue embroidered mantle, holds the infant Christ on her lap while with the other hand she caresses the infant John the Baptist, whose hands are clasped in adoration as he gazes upon the divine child. Jesus lifts his little hands in blessing, while an angel bearing annunciation lilies is looking on. To the left there is a Florentine landscape.

This picture is probably the original from which the larger and more pretentious work in the Louvre was evolved. In repeating a composition, artists usually add to it other figures. Seldom do they proceed by way of subtraction. Therefore the simpler composition is usually the first. Certainly this is the finer of the two, better preserved, richer in color, more united in composition.

The school of the Marches produced no painter of the very first rank, though some of the works of Francesco Francia, such as the *Pietà* in London, the *Deposition from the Cross* at Parma, the *Annunciation* in the Brera, and the *Madonna of the Rose Garden* at Munich, are among the most precious things in

*VIEW IN ROME, WITH THE CHURCH OF ARA COELI By FRANCESCO GUARDI, 1712-1793*

*VENETIAN SCHOOL.*

*RUINS AND FIGURES By FRANCESCO GUARDI, 1712-1793*

*VENETIAN SCHOOL.*

*THE VIRGIN AND CHILD*

*By BERNARD VAN ORLEY, 1493-1542*

***FLEMISH SCHOOL.***

*MADONNA AND CHILD*

*By GOVAERT FLINCK, 1615-1660*

*DUTCH SCHOOL.*

*THE HOLY FAMILY, WITH ST. ELIZABETH*

*By PETER PAUL RUBENS, 1577-1640*

*FLEMISH SCHOOL.*

all the range of art. The dry-as-dust critic who cannot appreciate their ineffable charm is surely to be pitied.

Francesco had several sons who devoted themselves to painting, chief of whom was Giacomo Francia. The *Marriage of St. Catherine* in the Johnson collection is one of his most delightful works. Both the Madonna and the St. Catherine are beautiful, especially the latter, a highborn maiden with features of Grecian regularity and wearing a royal diadem upon her queenly head. She lifts up her exquisite hand to the the Christ Child, who is stretching forth the betrothal ring, while behind the group is St. Joseph and a landscape background.

The Venetian is the most glorious of all the schools of painting. In that branch of art it maintains the incontestable supremacy that Athens holds in sculpture; and among its masters there is none possessed of a more compelling charm than Lorenzo Lotto. There is scarcely anything on earth more beautiful than his *Holy Family* at Vienna, certainly nothing more exquiquisite and refined. And hundreds of years before Gainsborough painted his *Blue Boy*, Lotto in this picture refuted still more triumphantly the dictum of Sir Joshua Reynolds that blue was a cold color that should be relegated to the less important parts of the canvas, and used only to enhance the effect of the warmer hues. If it is ever admissible in speaking of one art to use the language of another, this must be called the incomparable symphony in blue.

But, while Lotto painted many lovely religious pictures, he was perhaps even more distinguished in the art cf portraiture. When men have achieved success and have become rich and prosous a pardonable pride leads to a desire to transmit their lineaments to posterity; and the Venetian nobles had every reason to be proud. They had raised upon the mud banks of the Adriatic a dream of imperishable beauty; they had attained the hegemony in the world's commerce, so that the wealth of the Orient was poured into their city's lap; and in a thousand desperate struggles on land and sea, they had built up a splendid empire. Their favorite painter was Titian, who depicted them as they loved to appear, calm, serene, far-seeing, their brows crowned with the aureole of success, masters of themselves and of their fate.

With this grand official style the portraits of Lorenzo Lotto have little in common. As Van Dyck gave to all his sitters an aristocratic elegance, so Lotto gives to his a romantic sadness. One of the most haunting of all portraits is the *Man with the Claw* at Vienna. There is perhaps in no other male face so much refinement and delicacy combined with so wistful a melancholy. It is not surprising that in the rearrangement of the Brera a whole room is given up to portraits by Lotto; and there are few rooms that are so haunting.

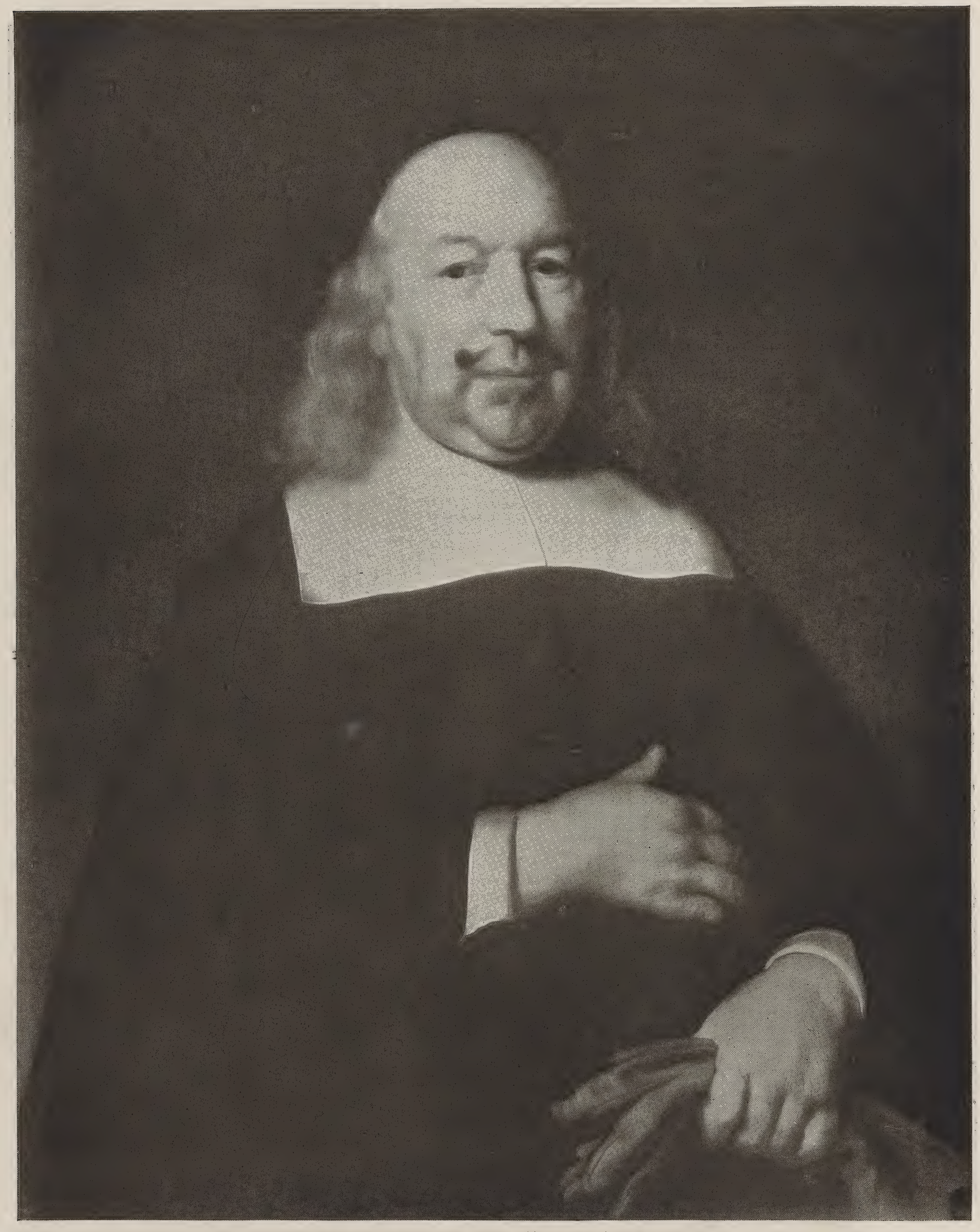
The Lotto in the Ralph Cross Johnson collection represents a Venetian senator, a man in middle life, clothed in the black garments which Spanish fanaticism had forced upon the color-loving Italians, and with a black hat. You can see that he was born to great position, that he is calm, self-possessed, yet a little weary of it all; that the lesson of Solomon that all is vanity has not been lost upon his soul. Lotto has tried to paint one of the official portraits in the style of Titian, and has made a splendid masterpiece; but despite himself, something of his own romantic sadness has crept in.

The most striking of the Italian pictures is the large portrait of a cardinal

*PORTRAIT OF A MAN WEARING A LARGE HAT*

*By REMBRANDT VAN RIJN, 1606-1669*

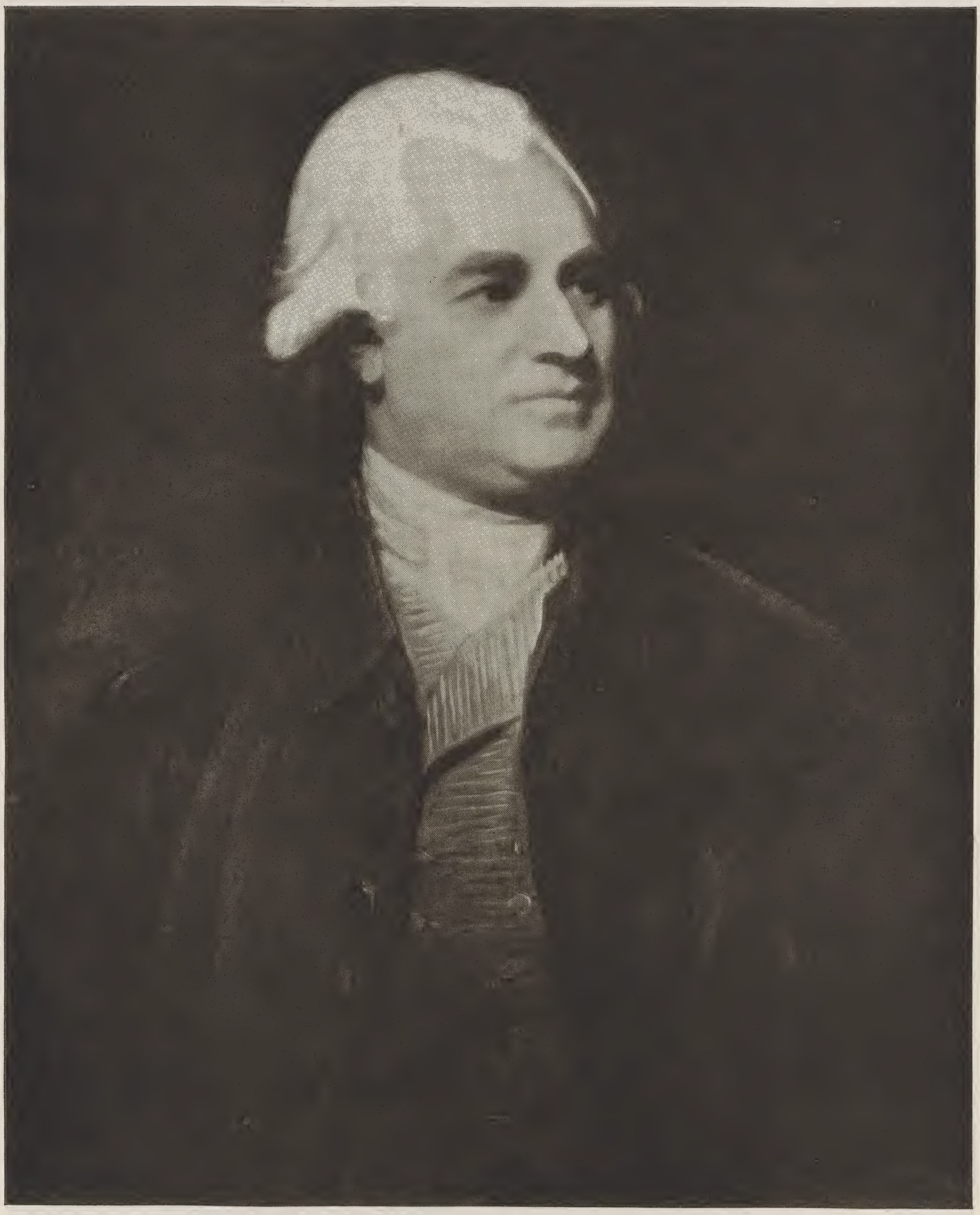
*DUTCH SCHOOL.*



*A BURGOMASTER*

*By NICHOLAAS MAES, 1632-1693*

*DUTCH SCHOOL.*



*PORTRAIT OF SIR SAMPSON WRIGHT*

*By GEORGE ROMNEY, 1734-1802*

***BRITISH SCHOOL.***

by Titian. Here we have a man somewhat past middle life, seated at a table on which is a cover of rich damask. Before him lies an open book, from which he has just looked up. His face, with its hollow cheeks and deeply sunken eyes, is that of a man accustomed to rule, a man of affairs and yet a scholar; and it is apparent that greatness has brought no joy. The dark crimson robe which he wears and the cap of that color, are so deep in their rich tones, that only on a bright day can we realize their full splendor. This is one of the grandest portraits in America, equally remarkable for the force of characterization and the consummate technique.

It is a far cry from the great age of Titian and Lotto to the days of Francesco Guardi. Venetian art had flowered and died, and was enjoying a brief revival at the hands of Tiepolo and Canaletto. Two masters could not be further removed than these; Tiepolo with his sketchy, impressionistic treatment, his vague outlines, his brilliant colors and his exhuberant imagination; Canaletto with his photographic accuracy, his clear-cut lines, his grey tones and his unflinching realism. Guardi was the pupil of the latter, and in most of his works closely adhered to his master's style, though with somewhat more of freedom and with somewhat richer tints.

In this collection there are two large and notable pictures by Guardi. One represents the church of Ara Coeli and the Capitol at Rome. This is very like a Canaletto, and is a characteristic example of Guardi's usual style at its best. In the other, a landscape showing ruins with figures, he surpasses himself, and borrows from his contemporary Tiepolo something of his sketchy treatment and brilliant color. It is the most delightful work by this master that I have ever seen. Evidently he was proud of it himself and conscious that from its unusual style it might be attributed to another; for upon one of the stones he has inscribed his full name, Francesco Guardi, in large letters in the form of a high relief.

Passing now to the Northern schools, we find that Mr. Johnson has had the good taste to love those Dutchmen who went to Italy, and got there the preference for beautiful forms and faces while preserving their admirable Dutch technique. I have never been able to understand the prejudice that exists against these men. When the painters of other countries go to Italy and learn there the secret of eternal beauty, as did Poussin and Claude Lorraine, everybody commends them. But let a Dutchman or a Fleming before Rubens go to Italy and learn the same secret, he is treated as a renegade and a traitor, and no language is strong enough to voice the critics' condemnation. To me these Italianate Dutchmen and Flemings, with their marvelous skill and care in painting and their beautiful Italian types, are among the most delightful of painters.

Foremost among these were Bernard van Orley and Govaert Flinck.

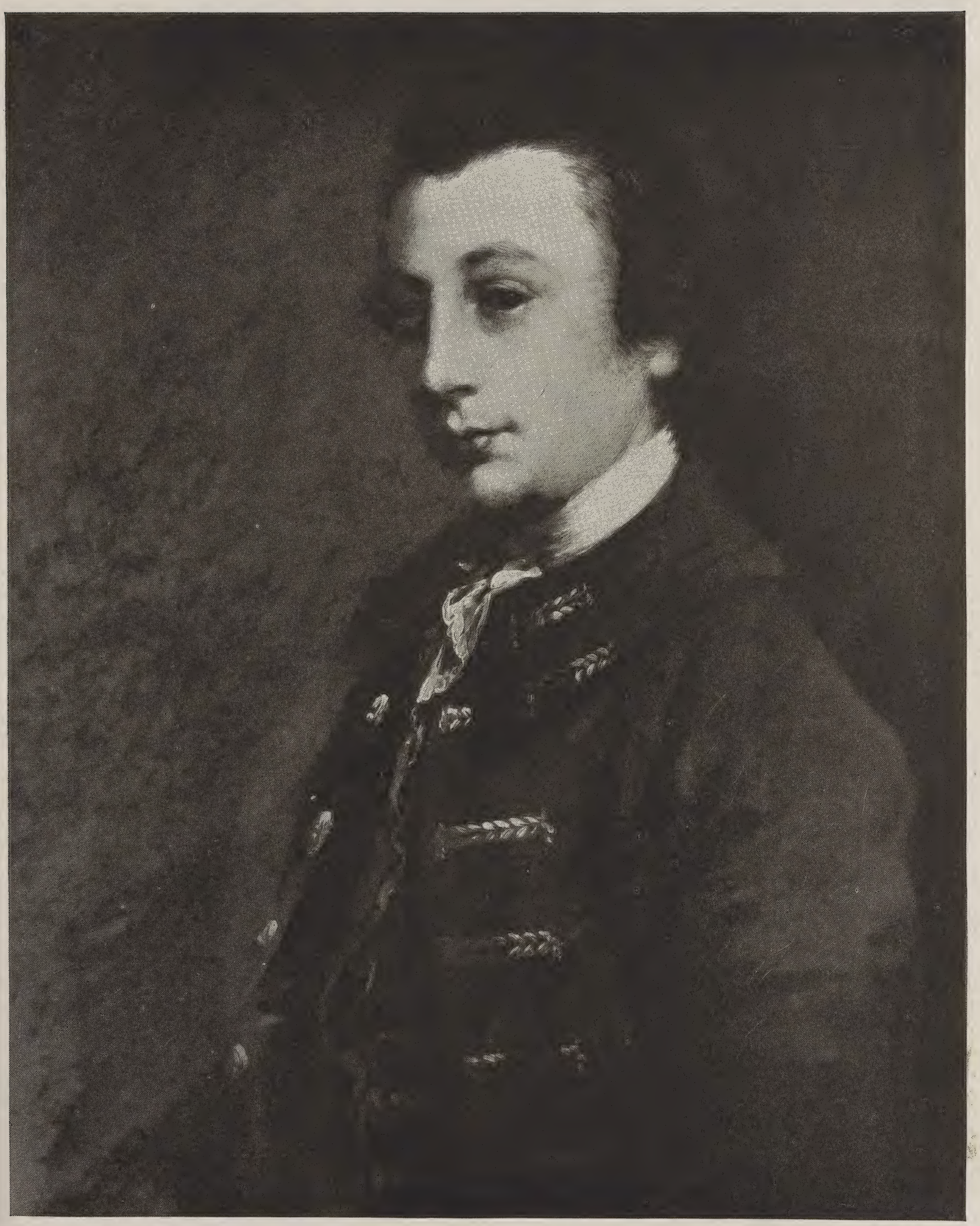
In Mr. Johnson's collection is a Madonna and Child by van Orley. Both are beautiful. The child holds an apple in his hand. The background is a lovely and highly varied landscape with mountains in the distance. On the left we see soldiers sacking a large mansion, murdering the men and pursuing the fleeing women, who have no chance of escape. It is war. On the left is peace. Peasants are at work in the fields, while soldiers march by in the splendor of their accoutrements.

It seems to me that in these days when it is the fashion to sacrifice all details to the general effect, we lose

*THE DUCHESS OF ANCASTER*

*By SIR JOSHUA REYNOLDS, P. R. A., 1723-1792*

***BRITISH SCHOOL.***



*PORTRAIT OF VISCOUNT HILL*

*By SIR JOSHUA REYNOLDS, P. R. A., 1723-1792*

*BRITISH SCHOOL.*

*A FAMILY AT THE COTTAGE DOOR*

*By THOMAS GAINSBOROUGH, R. A., 1727-1788*

*BRITISH SCHOOL.*

more than we gain. One sees at a glance all that there is in a picture, and unless it has a compelling charm, it soon wearies us. But these early masters with their wealth of detail, are inexhaustible. No matter how often we return to them, we find something new, and so our interest never flags.

Govaert Flinck's picture is simpler. It presents only a beautiful Madonna holding the divine infant, who stops nursing for a moment to look at the spectator. The types are Italian, the admirable execution is Dutch.

It seems to me that as a technician Rembrandt is the supreme master. He can paint in more styles than any other, and he is equally proficient in all, from the most photographic precision of infinite detail to the broadest effects. He is equally skilled in the manipulation of glowing color and of richest monochrome that yet gives the impression of splendid color. And his pigments have suffered no apparent deterioration. We have seen Whistler in his nocturnes and other painters reproduce for a time the luminous shadows of Rembrandt; but we have also seen these works grow opaque and muddy, mocked by the changeless perfection of the incomparable master. Had Rembrandt possessed the sense of beautiful form that characterized the Greeks and Raphael and Titian, he would have been the greatest of painters. Even with this limitation, he remains without a superior.

In smart circles these days it is the fashion to exalt Velasquez above Rembrandt. The Spaniard is undoubtedly a mighty master of the brush; but his cold and apparently contemptuous aloofness, presenting the outward lineaments of his sitters with unsurpassable veracity while almost ignoring their souls, ranks him far below the sympathetic and deep-seeing Rembrandt, who comprehends and depicts every emotion from the gentlest and sweetest to the fiercest and most turbulent.

The element in a portrait that most interests the ordinary beholder is the character portrayed. Ordinarily the the young have little character in their faces; but with advancing years the result of all the good and evil that men have done and thought becomes etched upon their lineaments in lines which the discerning eye can read as in an open book. Therefore, Rembrandt, the supreme master in the depicting of character, loved particularly the faces of the aged, and he makes them tell us all their secrets. Raphael and Titian and Velasquez were wonderful painters of portraits; but to my mind Rembrandt was the greatest of them all.

In Mr. Johnson's collection there is the splendid portrait of a rather young and handsome man, clothed in black with a broad-brimmed black felt hat and a broad white collar fringed with lace. He is evidently a gentlemen of wealth and refinement, and he is painted with the admirable precision of Rembrandt's earlier style before he became absorbed in the study of light, and when his figures emerge mysteriously from luminous shadows. A truer or more vital portrait it would be hard to find.

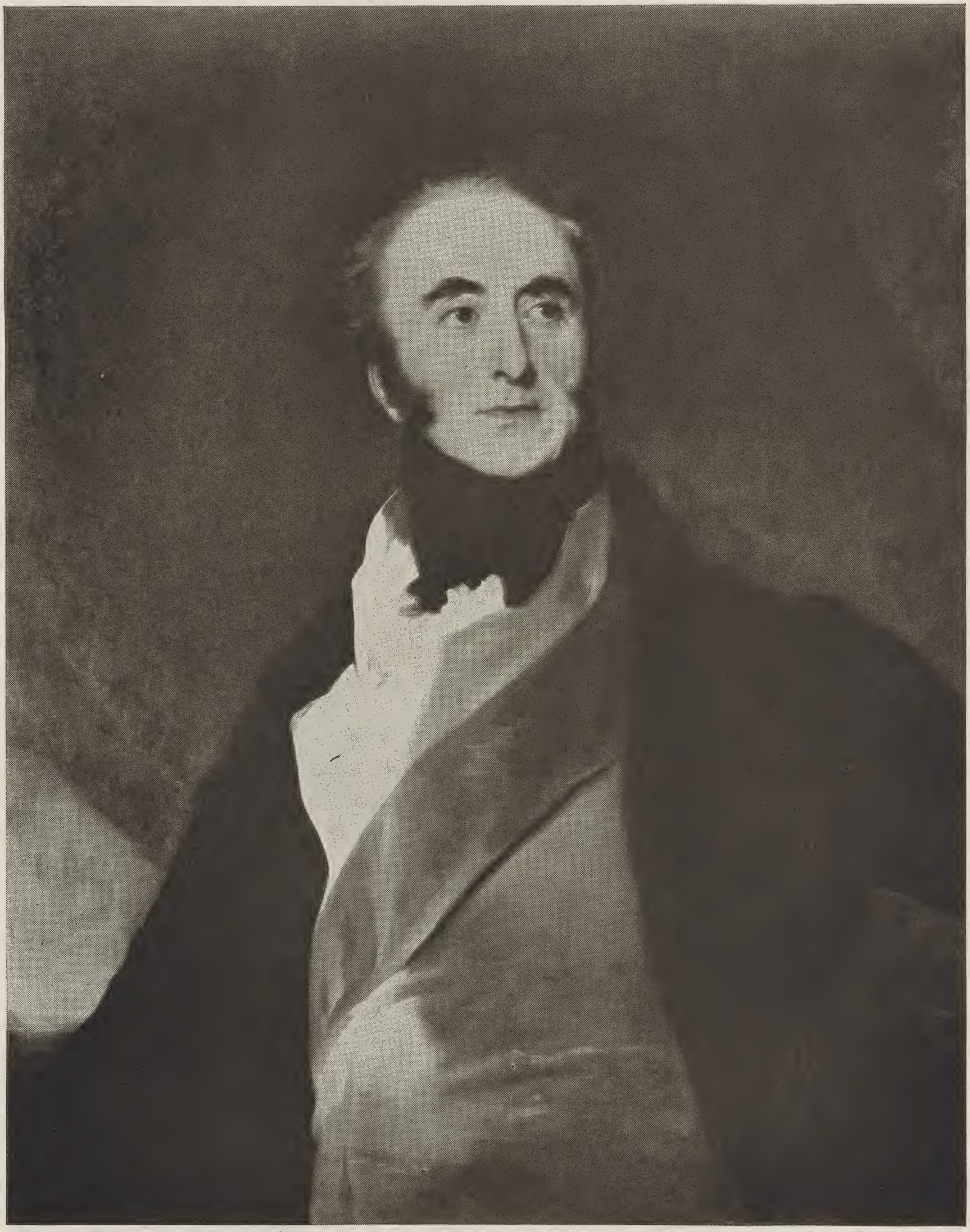
While Rembrandt is *facile princeps* among the painters of Holland, the school had so many splendid masters of portraiture that it is hard to choose among them. But it seems to me that after Rembrandt none surpasses Nicolaas Maes. He never indulges in any of the dizzy flights of genius that so mystified Rembrandt's contemporaries. His feet are always planted firmly upon the solid earth; but his absolute fidelity to nature and his impeccable technique rank him among the great painters of portraits.

*LANDSCAPE; OUTSKIRTS OF A WOOD By DAVID COX, 1783-1859*

*BRITISH SCHOOL.*

*SUMMER AFTERNOON ABOUT 4 P. M. By RICHARD WILSON, R. A., 1714-1782*

**BRITISH SCHOOL.**



*PORTRAIT OF LORD ABERCORN*

*By SIR THOMAS LAWRENCE, P. R. A., 1769-1830*

***BRITISH SCHOOL.***

# ART AND ARCHAEOLOGY

One of the finest collections of pictures in private ownership is that of Mr. Charles P. Taft, of Cincinnati. His dining-room is adorned with a number of portraits of the English school of the Eighteenth Century, marvels of style, dignity, and aristocratic bearing. But he has made the mistake of placing in their midst a magnificent Dutch portrait—by Nicolaas Maes, if I remember rightly—and when we turn from that living presentation of the actual man to the English portraits, they seem to lose all vitality, and to be not men, but pictures of men.

By Nicolaas Maes there is in the Johnson collection a wonderful portrait called *The Burgomaster*. Whether he is a burgomaster or one of the dominating clergy of the time, I cannot say. Certainly he is a man used to command and quite satisfied with himself. Large, stout, florid, with the top of his head bald, but with long, grey hair growing out at the side and falling to his shoulders, with slight mustache and imperial, he is the ideal of the successful elderly gentleman, who looks with entire satisfaction on his past and with serene confidence to the future. But how unstable is human fortune! At London in the National Gallery, there is another portrait of the same man, signed and dated just one year later, haggard, with flabby cheeks, broken in body and soul. Sometime in that brief year the heavy hand of Fate was laid upon him with crushing force.

It is strange how indifferent our American collectors have been to Rubens. It is impossible to make any list of the world's half dozen greatest painters that would not include his name. He is as great as Rembrandt. Yet, while we have upon our shores more than a fourth of the masterpieces of the mighty Dutchman, the worthy examples of Rubens in our country could probably be counted upon the fingers of a single hand.

Yet one would think that Rubens would particularly appeal to our generation. In the old days genius was defined as an infinite capacity for taking pains. Leonardo worked four years on the *Mona Lisa*, and still deemed it unfinished. Titian kept his pictures in his studio for an average of five years. These days, however, the supreme desideratum of the artist is economy of labor. The man who can paint a picture with the fewest strokes of the brush is hailed by artists as their chief, and proclaimed by critics as the worthy disciple of Velasquez.

In point of fact, these slap-dash masters of our day find no justification in the practice of the great Spainard. He was a slow and careful workman, who produced comparatively few pictures, less than one fourth as many as Rembrandt, not one tenth as many an Rubens. He painted usually with such perfection of finish that no brush-mark remains, and we have no idea how the marvel was wrought. His pictures are equally satisfying whether we look at them from a distance or close at hand. We do not have to cross the room to see them, as with our modern artists who exalt themselves in his name.

When it comes to true economy of labor, no other painter can approach Rubens. The Primitives and many moderns put into a picture numerous details which can be seen only on close inspection, and which are lost when we stand far enough away to grasp the picture as a whole. Many of our contemporaries, perhaps a majority, including all of those who are most praised by the smart critics, omit countless details which would be clearly apparent to one standing at the point of sight. Rubens alone never falls into either of these errors. He wastes no time in de-

*PORTRAIT OF MRS. TOWRY*

*By SIR THOMAS LAWRENCE, P. R. A., 1769-1830*

***BRITISH SCHOOL.***

*PORTRAIT OF MRS. PRICE*

*By WILLIAM HOGARTH, 1697-1764*

***BRITISH SCHOOL.***

*GRAND ITALIAN LANDSCAPE; SUNSET GLOW By RICHARD WILSON, R. A., 1714-1782*

*BRITISH SCHOOL.*

picting things which we should not see when far enough away to view the picture in its entirety, and he omits nothing that could be seen at that distance.

He is the Lord of Life. His pictures are sometimes gross and sensual, but they possess an exuberant vitality unequalled in the realm of art; or, for that matter, in nature; for his men and women seem more alive than the living beings who stand before them. In depicting the satiny sheen of palpitating flesh he knows no rival. He is the most brilliant of all colorists, and time seems to have no power to dim the immortal lustre of his hues.

That so supreme a master should be so inadequately represented in America is greatly to be regretted. We are therefore peculiarly fortunate in posessing Mr. Johnson's splendid Rubens. It is a beautiful Madonna nursing the infant Christ, whom St. Elizabeth watches with rapt devotion, while behind, St. Joseph lifts his hand with a protecting gesture. The St. Elizabeth is a portrait of Rubens' splendid mother, one of the grandest of women. The Madonna is full, but not gross, and her neck and bosom are painted with the glowing flesh tints that Rubens alone knew how to render. Apparently it was painted about the same time as the *Descent from the Cross* at Antwerp.

But it is the English School that is most fully represented in this remarkable collection, particularly the great portrait painters of the Eighteenth and early Nineteenth Centuries.

This is one of the noblest of all the schools of portraiture, and it was fortunate in the subjects which it had to depict. No one can doubt that the aristocracy of England is the finest aristocracy in the world. Their vigorous life in the open air has made them strong and tall and graceful. The active participation in public affairs and the grave responsibilities which the traditions of their caste compel them to assume prevent their degenerating into the effete parlor-knights so common on the Continent. The respect and loyalty with which the common people have generally treated them lends to their countenances a serene nobility of expression. Of course there are exceptions; but taken as a whole they are a splendid body of men and women. No wonder that Sir Joshua and his contemporaries loved to paint them.

And with what dignity and elegance they were portrayed by those great masters! No doubt the style of Van Dyck had much to do with this. Sir Anthony had painted all the greatest lords and ladies of the England of his day. His masterpieces were to be seen in many an English mansion. The painter who came after him knew that his works would be hung beside Van Dyck's portraits, so aristocratic, so elegant, so full of style; and he felt that he must not derogate from their high standard.

By general consent Sir Joshua Reynolds is placed at the head of the English school. Probably he deserved it; but his colors have so often faded and dulled that as matters really stand today, his pre-eminence is no longer incontestable.

When he pronounced the eulogy on Gainsborough, after the latter's death, he said that Gainsborough was the greatest of all English landscape painters; and Richard Wilson, piqued, perhaps, that he himself should have been assigned to an inferior rank in his chosen field, exclaimed, "And the greatest portrait painter, too."

I confess that I am inclined to Wilson's opinion. Certainly when we compare Reynolds' theatrical *Mrs. Siddons as the Tragic Muse* with the wonderful

*EDINBURGH; A PAINTING OF SUNLIGHT AND AIR By J. M. W. TURNER, R. A., 1775-1851*

*BRITISH SCHOOL.*

portrait of that marvelous woman by Gainsborough, so refined, so keenly intelligent, so vitally alive, that hangs in the London National Gallery, Sir Joshua appears indeed a poor second. But Reynolds is not often so insincere, and Gainsborough perhaps never again reached to such a height; so that the question of pre-eminence is not easy to decide.

In the Johnson collection Sir Joshua is represented by two fine examples, the *Duchess of Ancaster* and *Viscount Hill*, both handsome young aristocrats, painted with admirable skill and showing none of that deterioration too common in his pictures.

Gainsborough is still better represented.

The portrait of Lord Mulgrave dressed as a naval officer, is one of his most important works. A large, distinguished-looking man in blue coat and white waistcoat, he stands out with intense vitality against a red curtain, while to the left we see a far-reaching and delightful English landscape.

Though he made his living painting portraits, Gainsborough was, at heart, a painter of landscapes; and whenever he could escape from the drudgery of portraiture, he sallied forth into the woods and fields, to depict the beauties of nature. Here he is a supreme master, as he is in portraiture. Unhappily he was compelled to paint these truant masterpieces rapidly, putting on one coat before its predecessor was entirely dry, so that they have cracked more than his portraits; but they are very beautiful and supremely attractive. In this one we have fine trees, between which is a splendid view of an extensive prospect bathed in the glow of sunset, the whole redolent with the charm of the English country-side. At the door of an humble thatched cottage stands a most beautiful and aristocratic woman evidently one of Gainsborough's most distinguished sitters. She is supposed to be the mother of the four children about her, who, however, are evidently drawn from peasant models. Gainsborough painted no more notable landscape, few larger, certainly none finer, none superior in composition or richer in color.

One of the best of the English landscape painters was the elder David Cox. He loved the gracious landscapes of his native land with all his heart, and reproduced them with the greatest care, usually in water-color. He is here represented by a very characteristic work, *The Outskirts of a Wood in Autumn*. The trees are studied with admirable fidelity to nature, and with such attention to detail that each leaf can be counted.

It is the fashion these days rather to depreciate Sir Thomas Lawrence; but I am unable to share that view. He was the spoiled child of fortune, courted alike by men and women. Sometimes, overwhelmed by commissions and distracted by social pleasures, his work is superficial and insincere; but at his best he is worthy to stand beside the great masters of portraiture, and he is so often at his best that his failures may be ignored.

It is doubtful whether anyone save Lord Byron ever had a more intense appreciation of the beauty of women. They loved Sir Thomas, and he loved them perhaps overmuch; but to this intense feeling for woman's charms we owe some of the most delightful portraits ever painted.

Of Sir Thomas we have two splendid examples. Lord Abercorn, a high-born gentleman of refined and commanding presence, somewhat past middle life, stands out alive against a red curtain; while Mrs. Towry is the ideal of English beauty, with perfect and high-

bred features that would be faultless in a cameo, but whose loveliness is enhanced by brilliant color, large blue eyes and rich chestnut hair. She represents the English aristocracy in its supreme perfection.

Romney was one of the most elegant and refined of English painters, though his infatuation for Lady Hamilton, of whom he painted innumerable portraits, was perhaps as injurious to his art as to his morals. He is shown in a faultless portrait of Sir Sampson Wright, a stout squire in a red coat.

But the gem of the British portraits is the work of the Scotchman Raeburn. He has given us the living presentment of his friend Archibald Skirving, who was a painter and a poet. In neither capacity did he attain distinction; but the pursuit of high ideals gave to his face a rare refinement and intelligence. He is growing old, and the gray locks are thin; but age has brought only a sweeter and a saner outlook on life. A more delightful portrait of an elderly and scholarly gentleman was never made; and we can see that affection guided the brush to this admirable result.

We should have begun our notice of the British painters of this group with Hogarth, the first and one of the greatest of them all. He was among the notable revolutionists. At a time when art had become over-refined and sugar-sweet, when Watteau and Boucher ruled the hour, he turned from their exquisite but unreal creations to a strong, sane realism. He wrought in England a revolution as great as that which David wrought in France, but on a more enduring basis. David sought to turn back the hands of time, and to make Romans of us all; and by the force of his powerful genius he succeeded for a while. But a conception so fundamentally false could not long endure, and though David can never be forgotten, his influence is now negligible.

Hogarth, on the other hand, is the strong rock on which modern art has been built. In painting he is like Bach in music, the somewhat austere master at whose feet all have sat. In his own days it was his satires on the vices of society to which he owed his greatest fame. Now it is his admirable portraits, so realistic, so vitally alive, that interest us most.

One of his finest portraits is here; Mrs. Price, an alert, intelligent, high-bred woman, with head proudly erect, sure of herself and of her position, dressed in blue, and painted with a marvelous realism.

Among the greatest of the painters of classic landscape is Richard Wilson. To the sense of distance and the ineffable peace of Claude Lorraine, he adds the mellow afternoon light of Albert Cuyp or the splendid sunset glow of Jan Both. His pictures are poems in color. There are two of them here. The smaller and less important is in his more usual style. It depicts a landscape through which flows a river spanned by a bridge of five graceful arches, the whole bathed in the sunlight of a serene afternoon. The other is an unusual picture, and one of the most notable that Wilson ever painted. It is one of his largest landscapes. It presents a far-reaching prospect suffused by a splendid sunset glow. It is truly a symphony in gold and golden brown.

Fortunately Mr. Johnson has in his house three other wonderful pictures by Wilson, one of which I believe to be the finest of all his works, the fullest of beauty, poetry and romance; and perhaps in that day, which we hope is very distant, when he is forced to part with them, they too will become the property of the nation. Then the man who would

understand the genius of Richard Wilson will be forced to make the pilgrimage to our National Gallery.

To my mind the greatest of all painters of landscape is Turner. Others may equal him in various aspects of his art; but none can compare with him in his variety. He comes nearer the universality of Shakespeare than any other landscape painter. He began with a painstaking realism equal to Constable's. Then he dared to rival Claude Lorraine, and in his *Crossing the Brook*, *Child Harold's Pilgrimage*, and the works inspired by the glories and decline of Carthage, he became a worthy competitor of that supreme master of classic landscape where over scenes of ideal beauty and illimitable spaciousness there broods a celestial peace. Then light and air fascinated Turner, and he presented their glories and their mystery with a splendor that makes the best of the Impressionists seem cheap; and, as was fitting, he passed into another world when in this he had ceased to see anything save the blinding glory of light. In each aspect of his art he is without a superior, and in the breadth of his achievement he is without a rival. Compared with him, how pitifully narrow seem the great landscapists of France! When we have seen one Rousseau, one Daubigny, one Diaz, one Corot, we recognize the others at a glance; but Turner is limited only by Nature's infinite variety.

The last painting in date in this remarkable collection is a view of Edinboro by Turner, one of his latest works, when his pictures had become dreams of light and air. The Castle is there and the Palace; but what we see is a *dream* of golden light.

*Little Rock, Arkansas.*

# BIOGRAPHICAL SKETCHES

MAINARDI, SEBASTIANO.

Florentine School. Born at San Gimignano, date unknown. Pupil and brother-in-law of Domenico Ghirlandajo. Died 1513.

FRANCIA, GIACOMO.

1486-1557. Bolognese School. Most talented of the sons of Francesco Francia. Works mostly at Bologna.

TITIAN, or TIZIANO, VERCELLI.

1477-1576. Venetian School. Born Pieve di Cadore among Dolomites. Pupil of Giovanni Bellini, but more influenced by his fellow pupil Giorgione. Passed life at Venice save when visiting the Emperor, the Pope or his native town. Lived like a prince and treated by princes with rare respect.

LOTTO, LORENZO

1480-1554. Venetian School. Born at Bergamo, but painted mostly in Venice. Successively influenced by Palma Vecchio, Giorgione and Titian.

GUARDI, FRANCESCO.

1712-1793. Venetian School. Born and died in Venice. Pupil of Canaletto, and devoted himself chiefly to painting views of Venice.

ORLEY, BERNAERT VAN.

1493-1542. Flemish School. Born and died at Brussels. Spent several years in Rome prior to 1515 studying Raphael, perhaps his pupil.

RUBENS, PETER PAUL.

1577-1640. Flemish School. Studied at Antwerp under various masters till 1600, when he went to Italy and became court painter to Duke of Mantua, who sent him to Spain on a diplomatic mission. Returned to Antwerp in 1608, where he continued to reside until his death, save for diplomatic missions to Spain and England. Knighted by Charles I. Surrounded by an army of devoted pupils who assisted him in his works; he lived like a great lord. His two wives, Isabella Brandt and Helena Fourment, particularly the latter, often served him as models.

REMBRANDT, VAN RYN.

1607-1669. Dutch School. Born at Leyden, but spent most of his life at Amsterdam. While he painted with the detailed realism loved by the Dutch he was very prosperous; but when he became enamored of chiaroscuro, and painted figures emerging mysteriously from luminous shadows, his popularity declined and he died at Amsterdam in extreme poverty while painting his greatest picture. His first wife, Saskia van Ulenburgh, an aristocratic young lady, was the companion of his happy days, and often served him as a model.

GOVAERT, FLINCK.

1615-1660. Dutch School. Born at Cleves, died at Amsterdam. Pupil of Rembrandt, but later studied the Italian masters, and modeled his style on them.

MAES, NICHOLAAS.

1632-1693. Dutch School. Born at Dordrecht, died at Amsterdam. Portrait and genre painter, pupil of Rembrandt, but later influenced by Jordaens and the Antwerp masters.

HOGARTH, WILLIAM.

1697-1764. British School. Born and died in London. Best known by his series of pictures satirizing the vices of the times and by his portraits.

REYNOLDS, SIR JOSHUA

1723-1792. British School. Born at Plumpton in Devonshire, died in London, where most of his life was passed. Spent more than two years in Italy (1749-1752) studying the great Italian masters, who greatly influenced his style. On the establishment of the Royal Academy in 1868 he was chosen its first president and was knighted, and in 1784 became principal painter to the King. A man of great cultivation and dignity, of courtly manners, who did much to raise his profession in the eyes of Englishmen.

GAINESBOROUGH, THOMAS.

1727-1788. British School. Born at Sudbury, Suffolk, died in London. Practiced his art mostly in Bath and London, where his portraits rivaled in popularity those of Reynolds. The real founder of English landscape.

WILSON, RICHARD.

1713-1782. British School. After Claude Lorraine the most successful master of classic landscape. Born at Pinegas, Montgomeryshire, died at Llanberris, Carnarvonshire. He spent the years from 1749 to 1755 in Italy, where his style was formed. In his own day he met with scantiest recognition, and he suffered great poverty. Now he is esteemed one of England's greatest masters. That he should have painted such visions of celestial peace while suffering from disappointment and neglect is wonderful.

ROMNEY, GEORGE.

1734-1802. British School. Born in Lancastershire and died in Kendall, Westmoreland. In 1773 he visited Italy, where he remained for two years. On his return to England he settled in London, where he became the rival of Reynolds and Gainsborough as a portrait painter. Fell under the spell of Lady Hamilton, and painted her many times in varied characters.

COX, DAVID.

1783-1859. British School. Born and died near Birmingham. Spent his life wandering over England and Wales, painting landscapes of realistic fidelity and great beauty.

RAEBURN, SIR HENRY.

1756-1823. British School. Born near Edinburgh, where he died. His youth was spent in great poverty, but a fortunate marriage brought him an ample fortune, and enabled him to study in Italy for two years. Returning to Edinburgh in 1787 he speedily became the foremost portrait painter of Scotland. In 1812 he became president of the Scotch Society of Artists and in 1822 he was knighted.

LAWRENCE, SIR THOMAS.

1769-1830. British School. The last of the great English portrait painters of the 18th Century. Born at Bristol, died in London. He was the spoilt child of fortune. Though reared in poverty, he attained distinction even as a boy. He became the favorite of George III and George IV, who loaded him with commissions; and he received for his works prices until then without example in England. He was admitted to the Royal Academy before the age required by its rules, and became its president in 1820. He was knighted in 1815. He died in London at the height of his prosperity.

TURNER, J. M. W.

1775-1851. British School. England's greatest landscape painter. Born and died in London. Beginning with realistic landscapes, he passed on to classic landscapes in the style of Claude Lorraine, and ended in painting pictures which are essentially visions of light and air.

VII

# HISTORY OF THE NATIONAL GALLERY
# AS RECORDED IN THE ANNUAL REPORTS OF
# THE SMITHSONIAN INSTITUTION AND THE NATIONAL MUSEUM

## 1919

(From the 1919 Annual Report of the National Museum)
(The year preceding separation of Gallery and Museum)

## National Gallery of Art

The National Gallery of Art has, in the judgment of Dr. William H. Holmes, its curator, been lifted to a position in the art world inferior to but few of our American galleries by the munificent contribution of Mr. Ralph Cross Johnson, of Washington, comprising 24 rare works by European masters -- Italian, French, English, Flemish and Dutch.

Mr. Johnson has long been a friend of the Gallery. When it was first opened to the public in its present quarters on March 17, 1910, nine paintings of exceptional merit lent by him graced the walls of one of the small north rooms, and that room continued to display a varying number of valuable paintings on loan through his generosity until the spring of 1919, when the larger hall immediately south was assigned to Mr. Johnson's pictures. Twenty-four of his masterpieces were here installed, some of which had previously been exhibited and others new to the Gallery. As soon as the adjustment of

the wall space was completed and the effect satisfactory. Mr. Johnson made deed of gift of the paintings to the Gallery as follows:

"Gift Inter-Vivos.

"I hereby give, grant, and set over unto the National Gallery of Art, now located in the National Museum at Washington, D. C., a collection of paintings, specifically enumerated and entitled in the attached Schedule, to be held by the said National Gallery of Art absolutely and in fee simple. It is my express desire and wish that said collection be hung in a room by itself without addition or diminution.

"IN WITNESS WHEREOF I have hereunto set my hand and seal this 19th day of June in the Year of Our Lord one thousand nine hundred and nineteen.

RALPH CROSS JOHNSON (Seal)

"Signed, sealed and delivered in the presence of--

"Richard W. Hynson.

"Charles P. Light."

"Schedule.

| | | |
|---|---|---|
| "Ruins and Figures | (large canvas) | F. Guardi (signed) |
| Portrait of a Pope | (canvas) | Titian |
| A View in Rome | (canvas) | F. Guardi |
| Lord Mulgrave | (canvas) | Thomas Gainsborough |
| Lord Abercorn | (canvas) | Sir Thomas Lawrence |

| | | |
|---|---|---|
| "Holy Family | (panel) | Bernard Van Orley |
| Landscape-Sunset | (canvas) | Richard Wilson, R.A. |
| Holy Family, Joseph and St. Elisabeth | " | P. P. Rubens |
| Portrait of a Man with Large Hat | " | Rembrandt (signed) |
| Landscape and Figures-Evening | (canvas) | Thomas Gainsborough |
| Autumn Landscape | (canvas) | David Cox |
| A Venetian Senator | (panel) | Lorenzo Lotto |
| Holy Family and Two Angels | (circular ") | Sebastiano Mainardi |
| "Edinburgh," or Sunlight and Air | (canvas) | J. M. W. Turner |
| The Duchess of Ancaster | (canvas) | Sir J. Reynolds, P.R.A |
| Summer Afternoon-Landscape | (canvas) | Richard Wilson, R.A. |
| Portrait of Viscount Hill | (canvas) | Sir Joshua Reynolds |
| Sir Sampson Wright | (canvas) | George Romney |
| Archibald Skirving | (canvas) | Sir Henry Raeburn |
| Madonna and Child | (canvas) | Covaert Flinck - Flemish School |
| A Burgomaster | (canvas) | N. Maes (signed) Dutch |
| The Marriage of St. Catherine | (panel) | Innocenzo da Imola |
| Portrait of Mrs. Price | (canvas) | William Hogarth |
| Portrait of Mrs. Towry | (canvas) | Sir Thomas Lawrence, P.R.A." |

The other permanent accessions to the Gallery during the year were the portrait of Hon. Franklin K. Lane, painted by Ossip Perelma in 1918 and donated by Mr. Frank B. Noyes, of Washington, and a marble bust of S. F. B. Morse by Horatio Greenough, 1831, the gift of Mr. Edward L. Morse, of Pittsfield, Massachusetts.

The loans were two paintings in oil by William H. Powell, "Washington at Valley Forge," and Portrait of Alphonse Marie Louis de Lamartine, 1790-1864, painted from life, lent by Mrs. W. H. Powell of New York; oil painting, "Interior of Levardin Church, Florence, Italy," by S. Jerome Uhl, from Mr. P. P. Tolman, United States National Museum; oil painting, "The Infant Jesus and Saint John," by Rubens, 1633, from

Hon. Hoffman Philip, Department of State; oil painting, "Madonna and Child," attributed to Raphael, from Mr. Thomas B. O'Sullivan, of Washington; water color, "Rhone Valley," by John M. W. Turner, from Miss Elizabeth Ogden Adams, South Lincoln, Massachusetts; and two portraits in oil, Maj. E. Alexander Powell, 1919, and Miss Clara J. Gordon, 1916, by Wilford Seymour Conrow, received from the artist.

In May Secretary Walcott, accompanied by the curator of the Gallery, visited New York to attend a meeting of the American Federation of Arts, on which occasion Doctor Walcott presented an address on the "National Gallery, Its Present Status and Prospects." Visits were made to various art museums and to the residence of Rev. A. D. Pell, who announced his intention to present to the Gallery a large selection from his vast stores of French and other art objects. At the close of the year the first installment of this collection had reached the United States National Museum and its installation was initiated in the north alcove of the Gallery.

The year marks the inauguration of purchases by the Council of the National Academy of Design from the Henry Ward Ranger Fund. The first acquisition, a landscape by Bruce Crane entitled "December Uplands," was assigned to the Syracuse Museum of Art, and under the conditions prescribed by Mr. Ranger can be reclaimed by the National Gallery of Art at any time

during the five-year period beginning 10 years after the artist's death.

Fourteen oil paintings from the collection by leading contemporary European artists deposited in the Gallery by the American Federation of Arts in June, 1915, were withdrawn by the Federation in October, 1918, for exhibition on circuit, being shipped to the Arnot Gallery, Elmira, New York. At the end of the year 12 of these had again been deposited in the Gallery by the Federation.

The Gallery, like other portions of the Natural History Building, was closed to visitors the middle of July, and before opening again to the public in April it was thoroughly renovated and the burlap on the walls in part renewed. Important changes were also made in the installation during the year, so that it is now in more perfect condition than at any previous period.

The Advisory Committee on the National Gallery of Art was unfortunate during the year in losing by death two of its valued members, Mr. Frederic Crowninshield on September 18, 1918, and Mr. C. Y. Turner on January 1, 1919. The latter, as chairman from April 12, 1913, gave liberally of his time and talent, while the former served as a member of the committee from its organization on April 16, 1908. By the appointment of Mr. Edmund C. Tarbell and Mr. Douglas Volk, the committee is now constituted as follows: Dr. W. H. Holmes, chairman and secretary, Mr. Edwin H. Blashfield, Mr. Herbert Adams, Mr. Tar-

bell, and Mr. Volk.

The recent formation by a group of public spirited and patriotic men and women of a National A rt Committee to secure for the National Gallery of Art a series of portraits of military, civil, and religious leaders in the World War, painted by American artists, is of special significance since, aside from valuable additions to the Gallery, it evidences the awakening of public interest in the welfare of the nation's art collections. Hon. Henry D. White (one of the peace commissioners) is the chairman of the committee; Mr. Herbert L. Pratt, of New York, secretary and treasurer; and among the members are Mr. J. P. Morgan, Mr. Henry Frick, Mrs. E. H. Harriman, Mr. Robert W. de Forest, Mr. Cuy Lowell, and Doctor Charles D. Walcott. There will be 20 or more portraits and the fund, already underwritten, is in excess of $200,000.
(Pages 23-26. Report of National Museum,1919)

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The death of Mr. William T. Evans,at Glen Ridge, New Jersey, on November 25, 1918, removes a benefactor to whom the National Gallery of Art is greatly indebted. By a series of donations, continuing through a period of some eight years, from March, 1907, Mr. Evans presented to the Gallery what is regarded as one of the choicest and best collections of contemporary American paintings existing. This contains 150 paintings and 1 fire etching, representing 106 American artists,

besides 1 bronze by an American sculptor, and 115 examples of the work of 16 of the foremost American wood engravers. The gift was made most unostentatiously, with the sole purpose of establishing a gallery of American painting in the National Gallery, and represented the most valuable pictures in Mr. Evans' private collection at the time.

Mr. Evans, of Welsh-Irish ancestry, was born at Clough Jordan, Ireland, in 1843, and was brought to this country by his parents when a year old, first settling in Scotch Plains, New Jersey, and later moving to Jersey City. Mr. Evans graduated at the New York Free Academy, studied architecture two years, and finally went into business as an employee of E. S . Jaffray & Co. There he attracted the attention of the late Philo Mills and John Gibb, and when they founded their dry goods house of Mills & Gibb, they entrusted the financial management to Mr. Evans. Displaying marked business ability he soon became a partner and later its president. He was an intense worker day and night throughout the largest portion of his life.

Mr. Evans formed three art collections. The first consisted of modern foreign paintings and was sold in 1890, his interest in foreign art leading to the decoration of St. Michael being conferred on him by the Bavarian Government. Deciding to devote his energies and purse to the advancement of American art, Mr. Evans began collecting American paintings.

buying judiciously as well as generously, and in most instances from the artists who were struggling and unknown to fame. He became a life member of the Metropolitan Museum of Art, a member of the National Arts Club, Lotos Club, and Salamagundi Club, gave an annual prize for the American Water Color Society, and developed his art work in many other directions. The sale of his second collection of paintings in January, 1900, was regarded as the turning point when American art came into its own.

In 1913 a third sale of paintings of his collecting again marked an advance in the estimated worth of American paintings, and virtually ended his work as a collector. Mr. Evans did more than almost any other collector to promote interest in American art, and to his patronage many of the leading American artists today owe their first step toward success. (Page 50-51, Report of National Museum,1919)

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From

Report on the Department of Anthropology.

By W. H. Holmes, Head Curator

In preparing the report of the Department of Anthropology for the year the reports furnished by the several curators have been freely utilized and in each case due credit

has been given for the work accomplished. In some of the divisions the work of the year has been conducted under exceptional difficulties due to the occupation of certain exhibition halls of the Natural History Building by the War Risk Bureau. The exhibits belonging to these halls had to be stored in other exhibition halls which were thus necessarily closed to the curators as well as to the public. It is gratifying to observe, however, that the restoration of the exhibits to their places has afforded the opportunity of making noteworthy improvements in their installation.

It may not be inappropriate to note in this place that the head curator's lifelong interest in art has led during past years to a considerable expansion of his duties; first to the care of the art works and to consideration of the art side of installation generally, and finally to his appointment as curator of the rapidly developing National Gallery of Art--a work which has added greatly to his responsibilities. In the administration of the two departments the head curator has been assisted by Miss Louise A. Rosenbusch, recorder.

The additions to this department were received in 400 accessions, with a total of 15,421 specimens, of which 3,038 were loans or deposits, classified and distributed as follows: Division of ethnology, 1,140 specimens; art textiles collections, 62 specimens; section of musical instruments, 2

specimens; section of ceramics, 476 specimens; division of physical anthropology, 233 specimens; division of American archeology, 1,718 specimens; division of Old World archeology, 119 specimens; division of history, 10,274 spedimens; historical costumes collections, 82 specimens; division of mechanical technology, 182 specimens; division of graphic arts, 1,127 specimens, section of photography, 6 specimens. There were also received from various sources for examination and report 29 lots of specimens, diversified in character and importance. (Pages 53-64, Report of National Museum,1919)

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## 1919

(From the 1919 Annual Report of the Smithsonian Institution.)

## The National Gallery of Art

The National Gallery of Art is fortunate in the acquirement of art works of exceptional importance during the year. Among these the most noteworthy is a gift by Mr. Ralph Cross Johnson of 24 paintings, which comprises selections from the brushes of 19 of Europe's foremost masters. The Gallery is thus more fully assured of a worthy position among the galleries of the Nation. The extension of the Gallery's activities to wider fields than heretofore is marked by the ac-

quirement by gift of an installment of a rich collection of art works of European origin from Rev. A. D. Fell, of New York.

Notwithstanding the prevailing labor conditions much progress was made during the year on the building being erected by the Institution at the expense of Mr. Charles L. Freer, on the southwestern corner of the Smithsonian reservation, to house the Freer collections of American and oriental art. The building was entirely inclosed at the end of the year, the exterior granite and marble walls and the roofs being completed. Work on the interior is now progressing satisfactorily, and it is expected that the structure will be entirely finished this autumn. (Page 35.)

VIII

# ADDITIONAL BUILDINGS REQUIRED IN THE SMITHSONIAN GROUP

1. A MUSEUM OF AMERICAN HISTORY
2. A NATIONAL GALLERY OF ART

The purpose of the Smithsonian group of buildings is to house the collections of the nation, to furnish a home and facilities for research within the whole group of sciences and arts, and to present the materials of these as a basis for national education and development.

The old building now houses two of our most important groups of collections: 1. The great body of materials illustrating American history; and, 2. The equally important materials illustrating the history of Technology and the practice of the vital arts and industries. Enormous activity characterizes this department and expansion of the collections is rapid. Already they have encroached upon the ground originally devoted to American history in this building, and in the near future will require the entire building for adequate accommodation.

The collections of American history are of first importance to the nation, and are thus hampered and have no possibility of expansion in a period furnishing materials of supreme interest. The need, therefore, of a Museum of American History has become imperative and provision for its erection should not be delayed further than is absolutely necessary.

Describe the collections and purpose of Historical .Department.

Give the present space and the spaces immediately required.

Suggest location on the B Street front between 11th and 12th Streets adjacent to the Natural History Museum.

That the nation is without a National Gallery is a matter of remark in other civilized centers. The need is emphasized by the pressure of accumulating art collections, and more especially by the fact that proffers of rich gifts to the nation are necessarily declined because of the nation's inability to care for them. Materials valued at many millions which could have been added have passed to other cities.

In recent years the necessity of caring for collections of art works that came by bequest to the nation made it necessary to find accommodations for them in the Natural History Museum. They now occupy in that building many thousands of square feet of floor space.

What is the present area occupied by art collections?

What should be the dimensions of a new gallery?

Where should the building be placed?

IX

Art
## The Museum Requirements of the Nation.

By W. H. Holmes. Dec. 2, 1918.

In order that the American nation may compete with the other great nations of the world in developing the agencies of culture progress, four great museums are an absolute necessity. They are the museums of (1) Natural History, (2) American History, (3) The Fine Arts, and (4) Technology. Buildings for two of these are already provided, but their utilization is greatly embarrassed by the necessity of accommodating great collections which are not germane and which should be separately housed.

The Natural History Museum is a storehouse of all that relates to the natural sciences and the laboratories pertaining thereto, a vast and most important field which cannot be neglected by any modern nation. It now occupies in large part the New Museum building.

The Museum of History--of National History--is an ab-

solute necessity to a civilized nation. In the United States it should represent and fully present the period of discovery, the fullest possible presentation of the events of the Revolution, the Civil War, and greatest of all, the world war which is now just closed, to say nothing of the intervening periods and the future. The development of a Museum of American History is an obligation of the present to the future that a civilized people cannot afford to ignore. It is deeply to be regretted that as yet no building has been provided.

The Art Museum is designed to accommodate all that relates to the vast range of the arts of taste, a vital field which so far is sadly neglected by our nation. It should stand for the encouragement and promotion of taste and refinement in every branch of human endeavor and should serve to mark the position of the nation in civilization and in the scale of refinement. It is manifest that the success of a people depends upon the proper application of the canons of

taste to the whole range of its activities.

It is true that the art collections of the nation grow regardless of the lack of adequate accommodation, but by no means to the extent that would be possible under reasonable conditions. The loss of great collections in the past due to our lack of preparedness is a matter of record. Art collections are made by men of taste and wealth, and as a rule at the close of the career of the collector the collection goes to the most worthy institution within reach. The nation has already received rich gifts of art works though unable to give the least assurance that they would receive the treatment required by works of art. In one case a building has been presented in order that the gift of art works might receive adequate care. Everything else being equal, there can be little doubt that collectors would prefer that their treasures should pass into the possession of the nation, and Washington is the focusing point of the nation.

It should not be assumed for a moment that an Art Museum is for the accommodation of paintings and sculptures merely. The Art Museum of the nation should cover a vastly wider field--the history of art--its evolution and its application to every branch of human activity which calls for the exercise of taste. The world knows that the American nation so far has barely made a beginning in this essential direction and there can be no question that we should, at the earliest possible moment, provide for a fine-arts building equal or superior to the foremost in the world.

The fourth requisite in the national group is the Museum of Technology. It should be devoted to the great field in which our national achievements are surprising the world. There is already a great body of material in hand but adequate expansion is forbidden by the lack of room. In case new buildings are provided for History and Art, the old museum building could be made a Museum of Technology. This

may be advocated not only because the building already contains a large body of technic material, but for the reason that being of brick and in the bad taste architecturally of the Centennial period, it would not prove satisfactory for the housing of either History or Art, these branches requiring structures of large proportions and in the noblest type of architecture.

The adequate founding of these four coordinated museums by the nation and for the nation, in Washington is an absolute necessity if America is to establish and hold her place among the foremost peoples of the world.

X

# ALL OBJECTS OF ART ARE TO BE DELIVERED TO THE SMITHSONIAN INSTITUTION

"National Gallery of American Art.-- A bill having been introduced in Congress at its last session for the construction of a National Gallery of Art, the attention of Senator Penrose, who presented the bill, was called to the fact that section 5586 of the Revised Statutes specifies, among other things, that whenever suitable arrangements can be made from time to time for their reception, all objects of art belonging to the United States shall be delivered to such persons as may be authorized by the Board of Regents of the Smithsonian Institution to receive them,and so arranged and classified in the building erected for the Institution as best to facilitate their examination and study. In compliance with this provision of law the Institution has for many years maintained a collection of art objects, to which has been added from time to time, by gift and purchase, paintings, bronzes, etc., though with its limited fund the acquisitions by purchase have not been numerous. It was suggested to Senator Penrose that should there be any likelihood of the passage of the bill the Smithsonian Institution, which has always concerned itself with art, would be the natural custodian of a national gallery. The bill is still pending, and will probably come up for action during the next session of Congress."

(Report of the Secretary, S. P. Langley, p 17)

XI

# The Great Need of a National Gallery Building.

Statement made to the Secretary of the Smithsonian Institution by the Director of the National Gallery of Art.

March 1923

In accordance with your recent request, I beg to submit the following statement regarding the great need of a building to accomodate the collections of art works already acquired by the Smithsonian Institution and to permit the additions that may seek a permanent home in the Nation's Gallery. The growth of the present collections, valued in millions, has been almost wholly by the acceptance of gifts and bequests, but the available space is now fully occupied, indeed, overcrowded, and further growth is impossible until additional space is provided. The gift of a building to accomodate a gift collection, as in the Freer case, may never be repeated.

A second argument is that for lack of space extensive art materials now cared for in the Museum along with the great body of scientific and other collections cannot be segregated and installed as they should be to serve their legitimate purpose. There is much of these materials buried in the sections of History, Graphic Arts, Ceramics, Textiles, Ethnology, Archaeology, etc., which should be separated, classified and installed as in other great museums, to serve their legitimate and only purpose, which is the cultivation of taste among the people; the taste, which applied to very product of art and industry, gives that product its value as a material asset.

The present fine arts collections installed in the Natural History building occupy the space from which the collections of Indian lay figure groups and other ethnological material were removed to make room for them, and these collections, together with the materials above referred to, would, properly cared for and exhibited, require a space equal at least to one of the three exhibition floor of the present Natural History building.

But the contemplated building when planned, should be of such character and dimensions as to serve for a long period of development and give America not only a respectable rank among the nations of the world in the field of art but should allow for sure and rapid advance to a leading place in this department of culture.

The appeal for a building for art is supported by the following figures. The gifts and bequests received and accomodated for the fifteen years ending 1921 averaged $600,000 per year. We have had but little the present year and can expect little since we are practically without additional available exhibition space. The prospect loss to the government during the fifteen years beginning 1921 due to lack of space, may be reckoned in millions. With the facilities afforded by a gallery building worthy of the American nation, gifts and bequests of still greater value could reasonably be anticipated, suggesting a prospective loss in art values until a Gallery is built amounting to a million or more per year.

With reference to the space required in the proposed National Gallery building, it may be said that the art collections received during the past 15 years require and occupy floor space, the only available space, estimated at 200,000 square feet. Should the rate of increase continue, and there is every reason to expect that the rate, were space available, would be accelerated, the space required for art in the proposed new building would reach or exceed 200,000 square feet within the 15 year period. The space required for a longer period would be approximated by multiplying this amount by the number of 15 year periods.

See article in "American Art News" June 10, 1922, on "Art and Government."

See also newspaper stories regarding a proposed $15,000,000 Art palace in New York.

See also recent provision of a million for a new wing to the Metropolitan Museum.

One day's announcements.

XII

Extract from

ANNUAL REPORT OF THE BOARD OF

REGENTS OF THE SMITHSONIAN INSTITUTION

For the Year 1881

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"Cooperation with Other Establishments"

"Corcoran Gallery of Art.---One of the departments of the Smithsonian Institution, as designated by the act of incorporation, was the maintenance of a gallery of art. On the establishment of the Corcoran Art Gallery, with ample funds for the acquisition of paintings, engravings, and statuary, and suitable accommodations for their display, the Regents, under the authority vested in them by Congress, authorized the transfer to that establishment of the collections of the art gallery; and at present there is but little of importance in the Smithsonian building, especially since the delivery to the Library of Congress of the valuable collection of engravings purchased some years ago by the Institution from the Hon. George P. Marsh, at present United States minister to Italy. The Institution, however, still retains the series of busts in plaster and marble of eminent historical personages of both the Old and the New World.

"Most of the objects in the art department were

derived from the collections of the National Institute for the Promotion of Science, an organization, which, after twenty years' existence, expired by limitation of charter, in accordance with which its property, in specimens, books, etc., was turned over to the Smithsonian Institution. Among the paintings transferred was a full-length portrait of George Washington, painted by the late Mr. Charles W. Peale. By authority of a law of Congress this was sent to the International Exhibition of 1876 in Philadelphia, and arranged with the other art collections. It was subsequently transferred to the halls of the Academy of Fine Arts in Philadelphia. It was, however, reclaimed by the Institution during the past year, and placed in the Corcoran Art Gallery, where it now remains. The ownership of this picture is claimed by Mr. Titian R. Peale, a son of Mr. Charles W. Peale, its painter, and his claim for compensation is now before Congress." Page 41.

(56)

XIII


# The United States Daily

## Washington

THE ONLY COMPLETE DAILY RECORD
OF THE GOVERNMENT

ESTABLISHED MARCH 4, 1926

DAVID LAWRENCE, PRESIDENT
JAY JEROME WILLIAMS, PUBLISHER
JOHN E. RICE, GENERAL MANAGER
VICTOR WHITLOCK, DIRECTOR OF ADVERTISING


June 2, 1927.

Mr. William H. Holmes, Director,
National Gallery of Art,
Cosmos Club,
Washington, D. C.

Dear Mr. Holmes:

The United States Daily is making a topical survey of the Government. In the series of articles now running are being shown the practical contacts between divisions and bureaus of the Government of the United States, irrespective of their place in the administration organization.

We would be pleased to have an article by you on the functions of your office. If you do not feel that you have time to prepare such an article, we would be glad to send a member of our staff to interview you for material for such an article, to be submitted to you for approval or revision before publication. These articles are running between 1,200 and 1,500 words in length.

I hope that you will find time to prepare this article yourself, but if you cannot, will you be kind enough to inform me when you can see one of our reporters.

I am attaching a copy of the article printed in today's issue, which will give you a general idea as to the character of these articles in the event you have not already seen it.

Sincerely yours,

Clyman Race

Chief of News Staff.

8-17.
Encl. 1.

June 7, 1927.

Dear Sir:

I have your favor of June 2nd in which you ask regarding the possible preparation of a short article on the functions of the National Gallery and, in reply, I have pleasure in saying that it will give me particular pleasure to prepare the article required. The title will be

"National Promotion of the Arts of Taste and the Functions of a National Gallery of Art."

I trust that you are not in great haste as it will take two or three weeks to complete the article as I am just now much involved in other matters that demand attention. I will let you know when the statement is ready.

Very truly yours,

Director.

Mr. C. G. Marshall,
The United States Daily,
Washington, D. C.

# THE NATIONAL GALLERY AND THE SCOPE AND FUNCTIONS OF AN ART MUSEUM.

By W. H. HOLMES.

(Written for the United States Daily, 1927)

## THE NATIONAL GALLERY TODAY.

The nucleus of a National Gallery of Art was established in Washington, August 10, 1846, by the last Will and Testament of John Smithson, a wealthy Englishman, the founder of the Smithsonian Institution. It was provided that the Institution should be administered by a Board of Regents under the auspices of the National Government and the field of activities comprehended on equal terms the two contrasting departments of Science and Art. For more than half a century art was given but meagre attention and science occupied the field, but during the early decades of the present century certain important gifts and bequests of art works gave needed stimulus to the former branch. Although little space was available for the collections there was rapidly acquired a body of art material of which America could well be proud save that as compared with the great art foundations of other civilized nations, it seems but a meagre beginning, a beginning unfortunately embarrassed by lack of space for expansion and lack of funds for the acquirement of needed additions.

Until 1920 the art collections were cared for as a part of the Department of Anthropology of which the present Director of the Gallery was Head Curator. In that year the collections were made a separate administrative unit of the

Smithsonian Institution with the designation "The National Gallery of Art."

In 1921 a National Gallery Commission, comprising 16 members, was appointed by the Regents of the Institution, its meetings being held at stated intervals for the consideration of the Gallery's interests in every direction. It is greatly to be regretted that the activities of the Special Committees appointed by this Commission to take charge of the several branches of the collections are seriously embarrassed by lack of space in which to assemble and install the materials assigned to their custody. Due to this lack of accommodations the collections remain today largely where they were before the Gallery was finally organized. The collections are to be found in four of the buildings of the Institution, the principal group of paintings and sculptures occupying the north central hall of the New Museum Building. The Graphic Arts, one of the more important branches, remains on the first floor of the Smithsonian Building. The Ceramic and Textile Collections are found on the first and second floors of the Old Museum Building. The collection of portraits, the nucleus of a National Portrait Gallery, finds wall space on three floors of the New Museum, while the Freer collections are so fortunate as to have a permanent home of their own. Valuable paintings are hung in situations not ordinarily accessable to the public

as follows: in the Regents' Room, Smithsonian Building; the Assistant Secretary's office and offices of the Director of the Gallery, third floor, New Museum; the Telephone and Superintendent's rooms on the ground floor, and in the long hall ways of the ground and third floors of the New Museum. All of these works are so hung and lighted as to be readily examined by visitors desiring to do so. There is no ordinary or obscure storage in the entire collection.

Although plans have been drawn at the expense of members of the Board of Regents of the Institution, the great Gallery building, of which we have dreamed for years, does not materialize and the rich collections that should have come to the Nation are withheld or placed elsewhere. Naturally contributions of art works practically ceased when it became known that additions could not be accepted on account of lack of space. During the period 1904-1920, while there remained suitable space for installation, contributions of great value were received. For the six years since it became known that space was not available additions have been extremely limited and must so continue until a Gallery building is built or assured.

In order that the Gallery's influence may be widely felt and its interests advanced it has been the practice to send out on request to the more important cities of the country, loan exhibits of paintings owned by the Gallery. In like manner loans for temporary exhibition in the Gallery are

accepted from Art Institutions and from private owners and placed on temporary view for the edification of the art lovers of Washington as well as for the multitude of visitors from other sections. The owners of these collections, finding them well cared for, effectively shown and highly appreciated by the public, have been in cases led to present or bequeath them to the Nation. This is true in no small measure of the Freer, the Evans, the Ralph Cross Johnson and the Pell Collections - collections today valued in millions.

Space in the Museum building for the accommodation of these collections was made possible by crowding the scientific collections in upon themselves. Had this liberal attitude toward art institutions and art collectors not been adopted the National Gallery would not today be worthy of the city or the country. The scientific departments of the Museum deserve very especial commendation for their generous co-operation in the struggles of art for a foothold in the Institution and in the great field of National undertakings.

For the coming season a collection of art works of National and International importance has been placed upon the schedule of exhibits. This is a comprehensive display of British and Scandinavian paintings and sculptures assembled under the direction of Mr. Julius Olsson, President of the Royal Institute of Oil-Painters of Great Britain, to be held under the patronage of H.R.H. the Prince of Wales, H.R.H. Prince Eugen of

Sweden and others. The American Ambassador and those of Great Britain and in the three Scandinavian Countries are expected to become members of the Honorary Committee Ex Officio.

As indicating the financial standing of the Gallery as a National responsibility, it may be stated that the accessions of art works for the twenty years since its organization as a separate branch of the Smithsonian Institution have averaged approximately half a million a year in estimated art values, a return of more than $100 for each dollar spent.

It appears that all civilized peoples have acquired art collections and it further appears that the perfection today of these collections is in a large measure an index of the progress made by the particular nation in the evolution of culture. Naturally the younger countries have the disadvantage of youth and the lack of background, but this may not account for the fact that while Canada, Ireland and Australia have provided art foundations, United States hesitates to establish one of its own. We are, as a people, without traditions and from the start the Government has given its attention chiefly to the outstanding problems of material development and to establishing its place in the world's great political complex.

# SCOPE AND PURPOSE OF THE ART MUSEUM.

This brief review of our nucleus of a National Gallery, sketching its origin, its present status and activities, is naturally followed by an equally brief outline of the scope and functions of the Institution of which we have undertaken to lay the foundation.

The resources from which the Art Museum may draw its subject matter are vast and varied. Early in the evolution of the arts of utility tens of thousands of years ago, there became associated with them in their practice elements of embellishment derived from various sources, significant and non-significant. So insistent and all pervading was this decorative impulse that little that man has made or used has escaped esthetic modification and it is not unusual to find that with the passing ages these embellishments have taken full possession of the things made, modifying forms and changing functions indefinitely. Rising out of this vast complex of non essential elaborations there are varied phases of the esthetic partially or wholly divorced from their original connection with their utilitarian stems. To these phases of art when very highly developed, whether still associated with the thing of use as in a temple or a tomb or wholly divorced from use as in a portrait, a landscape or a statue, we give the name "The Fine Arts."

This vast complex of the esthetic whether associated

with the arts of use or independent of them constitutes what we mean by art. Its great extent and significance in the scheme of humanity may in a measure be realized by conceiving the removal of all super-utilitarian features from the entire field of human activity. The result is startling. In architecture all dwellings, tombs, temples and cathedrals would alike be reduced to mere boxes with roofs, doors and windows; Sculpture would be confined to the making of mortars, mill stones and grave posts; The Fine Arts would not appear even in our dreams, and commerce and trade would have to deal only with food stuffs, clothing and machinery. All great ships would disappear from the sea since tourists would have nothing to go abroad to see or to buy and civilization would go to sleep.

America is already recognized as the embodiment of energy and is fast becoming the centre of wealth. Great wealth is a powerful culture magnet and our art future is thus assured. Our great need then is the wise direction of these potencies. The first essential to this end is acquirement of full knowledge of the place and significance of art in the past with a view to the application of this knowledge to the future, to the wise utilization of beauty in every creative activity of the nation. First among the great agencies of progress that present themselves is the Art Museum in which there may be assembled actually or by a multitude of reproductive methods representative series of the

best that genius has created in every branch and with every people. In order to reach the highest possible results the undertaking must be a national one and organized and carried out to full maturity by the willing support of a nation determined to place its arts and industries, its commerce, its trade and its general culture on a plane higher than has as yet been reached.

Could the American Nation lift its gaze from the ballot box and the budget for a brief respite, put to its eyes its binoculars with art tinted lenses and cast its glance first backward over the past and then forward into the future, utilizing the knowledge and impressions thus gained there would follow a renaissance of unexampled magnitude. In half a century America would lead the world in every activity that characterizes the civilized state.

# XIV

## GENESIS OF THE ARTS OF TASTE

## AND THE PURPOSE OF THEIR MUSEUM PRESENTATION

By

W. H. Holmes

At this very critical stage in the history of the city of Washington it is fitting that a word should be said regarding the place that the fine arts take and should take in the minds and activities of our people, and indeed in the minds and activities of all the American people. It is essential in the first place that there should be a clear understanding of the nature and significance of the several arts known as the fine arts, and the vastly important place they have taken in the evolution of civilization, and in the second place that all should realize fully and clearly the purpose of the assemblage in Museums and Galleries of the material manifestations of these arts. It should be especially impressed upon the understanding of all the people that an Art Museum or Gallery*

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* The terms Art Gallery and Art Museum are synonymous as here employed, and their functions include the collection and display of all material art works in which esthetic elements of human culture are embodied or involved.

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is not only a place where they may have the pleasure of viewing and enjoying the works of the Masters, but rather where

also they may learn something of the great achievements of the past in all the arts of taste and the significance and place of these arts as factors in the evolution of civilization.

It is a rule of the evolution of human culture and of all progress in fact, that the future is based in large part upon the triumphs of the past, and must grow out of these triumphs, and if the American people are to take and hold a foremost place in the struggle for supremacy in any branch of activity they must know the past of that branch and be familiar with its present. They should know it, however, not as servile copyists but as a safe "take off" for new flights of genius.

It is not intended in this place to do more than present in the simplest possible manner an outline of the various arts of taste of which the fine arts are the culminating manifestations, to tell the story of their emergence from the shadows of prehistory, to point out the agencies responsible for their evolution and to indicate as far as may be, the part that these agencies must take in the vastly important struggles of the future. By means of this extreme simplification - which implies the omission of the vast array of details with which the literature of the subject is necessarily burdened - it is thought to bring the fascinating story of the world of taste within the scope, as it were, of a single glance.

The evolution of the group of arts known as the arts of taste beginning with their germination in the soil of

prehistory, may well be likened to the germination and growth of the blooming plant which begins in the soil with the seed, develops the bud, the stem, the branches and the foliage and completes its mission with the bloom and the seed-bearing fruit. It is aimed to bring together in the Art Museum the bloom and fruitage of the past and offer it upon the altar of American genius. Shall we not make this offering with the confident anticipation that richer bloom and more perfect fruitage shall in due course await the gathering?

There are two principal classes of the arts of taste - of esthetic phenomena to be considered, those that manifest themselves through the sense of hearing by non-material agencies and those that appeal to the mind through the sense of sight. Of the former the principals are music, poetry and eloquence, and of the latter are painting, sculpture, architecture, fictile arts, textile arts, metal work, etc. These branches are today of very unequal esthetic importance, the super-utilitarian elements in some being still largely associated with and subservient to the practical functions in connection with which they were developed, while others rise very completely into the realm of the esthetic.

# II

# THE GRAPHIC ARTS

The graphic arts which culminate in masterpieces of drawing, painting, engraving and in the arts of writing and printing, have taken a leading part in the great field of esthetic activity as well as in the evolution of civilization as a whole. Although the record in the earlier stages is fragmentary, due to the perishable nature of the materials employed, the historic perspective of these arts may be made out with reasonable clearness. Very early manifestations of these arts are found in western Europe where in the first stone age, many thousands of years ago, images of men and beasts were incised and drawn upon the walls and ceilings of caverns occupied by the Reindeer people for dwelling, and doubtless also largely for the practice of magic. Already in this remote period the art of this people, not only as displayed on the cavern walls but as seen in the embellishment of implements and utensils, displayed a wonderful degree of skill, and the drawings, still well preserved, are hardly excelled in realism by the masters of modern times. This remarkable phase of the delineative arts came to an end, so far as has been determined, the beginning of which can not be guessed. with the close of the paleolithic or first stone age some ten thousand years ago, and life forms are but slightly represented

in the art of the later stone and bronze ages which followed. For a period of several thousand years embellishment of art works in Europe was confined largely to formal patterns in incised and indented lines, and to elementary elaborations of form.

Graphic embellishment of minor works of art prevailed throughout the near orient probably as early as five ~~or~~ and possibly six thousand years B.C., and mural paintings, representing a very early date, are found on the walls of ruined temples and tombs in the valleys of the Euphrates and the Nile. The Egean peoples and the Greeks, inheriting the art impulse of the farther East, carried painting to a high degree of perfection and Italy and Western Europe as the centuries passed, shared the inspiration. Portraiture rose to great importance and perspective as an aid to expression gave landscape a place in the art curriculum. The works of the Masters of Italy, Germany, France, Spain, the Netherlands and Britain now enrich the Art Museums of the world, and today we seek to bring together in our Art Museums, before it is forever too late, examples not only of the higher achievements of these countries, but to illustrate also as far as may be the successive steps by which and the agencies through which the triumphs of the Masters were achieved. In order that the achievements of yesterday and today may not be the close of the chapter it is a prime duty of the present to prepare the way for still higher flights in the generations that are to come. If culture does not go forward it goes backward.

AGENCIES OF THE ESTHETIC IN THE GRAPHIC ARTS. - This outline of the course of graphic evolution is naturally followed by a glance at the causes. The Reindeer people, as has been stated, left upon the walls of caverns in western Europe wonderful examples of their skill in the delineation of men and beasts, and the problems of the purpose of the artist and of the agencies of development involved are of very great interest. There appears little room for doubt that these drawings owe their existence largely to the practice of magic - to beliefs prevalent among primitive peoples in likeness as a means of control; these realistic drawings were doubtless expected to aid in the chase - in the capture of the game essential to their existence - all important to the living, and possibly in the minds of the people equally important to the dead. In all the innumerable drawings and etchings of life forms there is little trace of symbolism or suggestion of art for art's sake. The deep, dark caverns were places of mystery, not of display. The potency of realism as a magic-working force must have been uppermost in the master's thought. To superstition - to elementary forms of religion[1] developing rather than to taste we owe the birth of the delineative arts.

During the second stone age and the bronze and iron ages that followed, covering a period of four or five thousand years, life forms were avoided and religion so far as can be determined left little definite impression upon the arts, suggesting the thought that the failure of the magicians of the

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[1]This term is here uniformly used to include the multitude of forms of belief from primeval days to the present.

and thus the people
caverns to hold the rapidly vanishing reindeer herds/led to the total abandonment of the discredited arts of magic. Formal linear embellishment came gradually into use, in the execution of which there can be no question of esthetic supervision, many of the designs showing unmistakable appreciation of grace of line and beauty of form and adaptation to the contour ~~shape~~ of the article embellished.

In the Mediterranean centers of population and the farther East, many thousands of years before the Christian era, religious motives dominated in the delineative arts and these motives modified by the growing appreciation of beauty for beauty's sake, resulted in rapid advancement over a wide area, culminating in the Egean cities and classical Greece, and continuing with varying fortunes down to the present. With the western nations of today the agencies of taste appear to be freeing themselves in large measure from religious inspiration and control, and although religious motives still prevail everywhere, they are largely, it is feared, despiritualized survivals. It is yet to be determined whether the esthetic agencies alone can, if it comes to the test, carry the delineative arts, pictorial and otherwise, to higher levels than have now been reached.

Recent tendencies, as manifested in cubism, futurism, and impressionism, foreshadow loss of control by the traditional agencies of the esthetic -- love of the beautiful, and regard for the truth, and religious symbolism is, with the western nations

# III

# THE PLASTIC ARTS

The plastic or fictile arts are those which employ plastic materials, natural or artificially prepared, in the modeling and molding of works of utility and art. Among the earliest known traces of man's handiwork are a number of animal figures modeled in clay found in the caverns of the first stone age in western Europe. These are doubtless the work of the people responsible also for the realistic wall decorations referred to in the sections on the delineative arts. Notwithstanding the remarkable achievements of these cavern dwellers in the several branches of representative art, they had not learned the art of baking clay and these modeled figures have survived for a period estimated at ten thousand years or more only because of their occurrence in deep and dry cavern chambers.

Earthen vessels of baked clay found on widely distributed sites in western Europe are attributed to the second stone age. They are of simple form, the modeling having been done largely by the hand or by the hand aided by simple tools and improvised molds, and are embellished with elementary designs of incised and indented lines. The lathe or wheel employed in modeling did not come into use until late in the bronze age and

the utilization of life forms in embellishment was rare even throughout the bronze and iron ages, a period of three or four thousand years, although the forms of men and animals were introduced with excellent effect in objects of gold, silver and bronze during the bronze and iron ages, an echo doubtless from the culture centers of the Mediterranean.

In its initial stages the potter's art in the Mediterranean countries and the farther East doubtless corresponded closely with that of the North and West, though probably somewhat earlier. For uncounted centuries reaching back possibly to six or seven thousand years before Christ and in innumerable centers of population the potter wrought and flourished, advanced step by step to higher levels and, along with the works of his hands, passed, and was buried under the dust of multiplying centuries. Archeologists are now bringing to light the fragmentary remains and the story they tell serves to introduce the story of the art of the succeeding historical periods ending with the present.

To-day our Art Museums fill their shelves with illustrations of the greatly diversified prehistoric potteries and are proud to supplement these with choice examples of the superb vases and the fascinating terra-cottas of the later Mediterranean nations, completing the series with the enameled wares and porcelains of western Europe, America and the farther East. Additional shelving in the Museums awaits the contribution of future generations of masters in this great field.

AGENCIES OF THE ESTHETIC IN THE PLASTIC ARTS. - The well modeled unbaked clay images of animals found in the caverns of western Europe doubtless owe their existence to beliefs in the supernatural and to the practice of magic, but standing quite alone as they do, they can have no place in the story of the evolution of the potter's art as such. They serve, however, to demonstrate the strong hold of superstition upon the imagination of the earliest known peoples.

The simple earthen vessels of the second stone age, probably the earliest traces of art in baked clay, bear evidence of the supervision of taste but are without definite suggestion of the influence of the arts of magic or of religious symbolism. Accidental impressions made in the plastic material by woven fabrics and by basketry used in modeling doubtless attracted attention, and must have been repeated and elaborated under the guidance of dawning taste. The earthenware of the bronze and iron ages which followed bears evidence of gradual advance in grace of form and decorative elaboration. Angular incised and indented designs of the earlier stages gave way slowly to curved forms and in the iron age painted designs made their appearance. Life forms were however rarely if ever employed.

In the valleys of the Nile and the Euphrates and later in the Mediterranean basin sacred functions, including burial of the dead, widened the range of use and enriched embellishment with a multitude of sacred symbols, embellishments for which the potter is largely indebted to the delineative arts.

That taste, however, kept constantly in touch with the mythologic agencies of design is testified by the exquisite wares of Assyrian, Egyptian and Mediterranean antiquity, by the superb potteries of the classical period and later by the splendid enameled wares and porcelains of western Europe, America and the Orient. In the present period symbolism is losing ground, the agencies of taste are gradually assuming control and beauty of form, finish and embellishment is thus becoming the controlling esthetic force.

From the vantage point of the Art Museums of to-day we have spread out before us a fascinating vista of fictile progress, a far reaching perspective with the masterpieces of the twin agencies of esthetic progress, religion and taste in the foreground and the stone age man, or woman, at the vanishing point dimly seen through the haze of thousands of years of history and prehistory. With a dawning comprehension of the lessons of the past we stand on the fringe of the present and wonder whether the future has still loftier achievements in store for us.

IV

# THE SCULPTURAL ARTS

Sculpture as a shaping process had its birth far back in the prehistoric past, a hundred thousand or more years ago, and the flint flake, intentionally made by the stroke of a small stone used as a hammer and employed for cutting and scraping is the earliest preserved trace of man's presence in the world -the earliest work of art. The flint flake thus deserves to be given a place of distinction in the world's museums of both art and science, since it represents the initial step or stage in the evolution not only of sculpture but of all art.

In the first stone age, called the Paleolithic, in western Europe, the art of chipping stone was practised with much skill, especially in the making of implements and weapons, and the cavern dwellers of France and Spain had made remarkable advance in the sculpture of living forms in stone, bone and ivory, and doubtless also in wood, the work paralleling that of the graphic and plastic arts of the same period and people in realism and vigor. This unique development took place toward the close of the first stone age, some ten to twenty thousand years ago, and gave way in the second stone age to distinct and greatly inferior

phases of the art. The art of chipping stone, however, was carried to great perfection in the latter period and the pecking, abrading and polishing processes came into common use, the prevalence of polished implements giving name to the period - the age of polished stone. Sculptural art in the west made little progress during the bronze and iron ages, a period of several thousand years, although late in the iron age life forms were executed with very considerable skill in gold, silver, bronze and iron, art in these metals having been, in all probability, introduced from the East.

The story of prehistoric sculpture in the valleys of the Euphrates and the Nile, the basin of the Mediterranean and the farther east is rapidly coming to light. Passing doubtless through the successive stages of development characteristic of the stone, bronze and iron ages in western Europe, it reached a remarkable, though highly conventional stage of development in Egypt and Babylonia, represented by the colossal sphinxes of the pyramid age, the portrait sculptures of rulers and numberless relief schlptures depicting the life and religion of the people. During the centuries immediately proceding the Christian era Mediterranean genius, breaking the formal bonds of oriental tradition, carried the art to its culminating stage in the masterpieces of Praxiteles. From Greece the heritage passed to Rome and thence to Western Europe, to the Far East and to the New World.

At an early period the sculptural arts extended their influence to allied branches of art, making extensive contributions

to architectural embellishment and even encroaching upon the architectural field proper, hewing out in the solid rock in place, as at Petra in Palestine and in the Theban cliffs marvellous temples and tombs complete in every detail. The sculptor's art claims a high place also in a number of the minor arts as in the cutting of gem stones and the carving of cameos.

AGENCIES OF THE ESTHETIC IN SCULPTURE. - It appears that sculpture, more perhaps than any other branch, owes its typical development to the agencies of superstition, and the wonderful manifestations of cavern art in France and Spain - the earliest known employment of life forms in art - are without doubt due to man's attempts to enlist the aid of the supposed supernatural agencies of the caverns in gaining and retaining the food supply. In the succeeding ages of stone and bronze, little suggestion is found of the influence of religion, and advance in the art for thousands of years was exceedingly slow. Taste made steady advance, however, expending its energies largely on the formal embellishment of articles of use. In the South and East as revealed by recent archeological researches, religion, and more especially its mortuary phases, took control of the sculptural arts, furnishing virile inspiration and endless motives for the sculptor's chisel. In the Mediterranean basin during Hellenic dominance the esthetic forces gained great headway, conspiring with the religious agencies in producing results that have stood the test of all subsequent ages, a challenge to the genius of every race and every nation.

The world of to-day is confronted with the probability that the future may never repeat the exceptional combination of potencies that conspired to make Greek art great, a contingency that emphasizes the need already pointed out of systematically developing art institutions and of promoting art education in every branch throughout America. The art potentialities of our people are yet to be tried out, but there is promise in the conditions that prevail, in the assemblage here of diversified racial elements, the rapid growth of population, the amassing of great wealth and in the vast stores of energy now so fully devoted to sordid ends.

V

# THE BUILDING ARTS

Architecture, the noblest of the arts, had its beginnings in the remote past, doubtless manifesting itself in rude shelters constructed of leaves, branches, bark and the skins of animals, corresponding somewhat closely in character with the homes of the lowest known tribes of the present day. Buildings of wood, in common use in all periods, have with rare exceptions wholly disappeared. In Western Europe, among the earliest traces of the builder's art, are the submerged remains of pile-dwellings found most plentifully along the shores of the Alpine lakes. Stone foundations marking the sites of rude dwellings are of common occurrence in the west and north. These traces belong to the later stone and bronze ages and represent a prolonged period of fluctuating progress. Of the same period are the so-called megalithic monuments widely distributed over Europe. These are roughly constructed of unhewn stones generally of large size and are of three varieties known as dolmens, cromlechs and menhirs. The first mentioned were tombs while the purpose of the others was doubtless in large measure monumental and ceremonial. Representing the iron age there are numerous imperfectly traced

village sites with associated remains of fortifications probably attributable to the period of invasion by Mediterranean peoples. The period represented by these traces came to an end only a few hundred years before Christ.

Architecture as civilization knows it, had its birth in remote prehistoric times within the valleys of the Nile and the Euphrates. Emerging from its primitive phases the art passed through a long period of precarious progress in which wood and brick were the principal building materials used and the most important structures, so far as preserved, were tombs. Somewhat abruptly, some 3000 B.C. there came a momentous change. The neolithic, the new stone age, locally the age of brick, gave way to the age of metals. Hewn stone came into use and with remarkable rapidity there rose along the banks of the Nile the first great triumphs of the builder's art, the colossal pyramid-tombs with their attendant cities in which the palaces of the kings and nobles initiated a period of elegance in building previously unknown. Later at Esnih, during the Renaissance and at Karnak under the empire, magnificent sepulchral temples were built with colonnades of unsurpassed grandeur which stand to-day marvels of architectural achievement. Somewhat similar developments took place in the valley of the Euphrates and in Palestine, the latter serving as a link between the two great culture centers. From these centers the inspiration spread to Asia Minor and the Aegean Islands, finally reaching the mainland of Greece where the climax of the art was realized in the Parthenon. From Greece, as the centuries multiplied, the mantle

of great building spread over what is now the civilized world, its aspects changing with the periods, the peoples, the purposes and the materials employed.

AGENCIES OF THE ESTHETIC IN THE BUILDING ARTS. - The building arts which have their highest manifestations in the tomb, the temple and the palace, were for undetermined ages limited to the construction of the simple shelters and dwellings required for protection and comfort. A shelter was a shelter, a house was a house, a fortress was a fortress and all would have remained so if left to utility pure and simple. Utility standing alone was and is without esthetic potency. The peoples of the second stone age, as we have seen, built their dwellings along the lake shores of Western Europe and these so far as determined had no other than the simple useful protective function, but this and the succeeding bronze age witnessed the erection of many strange unhewn stone monuments known as dolmens and menhirs and cromlechs. Stonehenge in Wiltshire is the best known example of the general class. The purpose of these structures is thought to have been largely mortuary. They are thus among the earliest traces of the part taken by religion in the evolution of the building arts and represent a wave of religious enthusiasm and energy quite as marvellous in its way as that responsible for the sculptural and graphic masterpieces of the cavern dwellers of the first stone age. These monuments bear to-day but the slightest trace of the supervision of taste, such esthetic features as may originally have been associated with them having long since disappeared.

Corresponding somewhat closely in period with the megalithic monuments of Western Europe was the remarkable development of religious-mortuary building in Egypt to which we owe the vast system of pyramids bordering the Nile. It happens that these monuments also bear but slight traces of the supervision of taste.

The pyramid age was followed by a succession of remarkable building impulses largely mortuary, among the triumphs of which are the colossal colonnade temples of Karnak. Taste had gradually gained a foothold in mortuary building as well as in domestic and civic/and these granite colonnades, colossal in proportions and impressive in effect, are richly embellished with reliefs illustrating the activities and history of the period to which they belonged, arranged and executed with fine appreciation of their esthetic values. The influence of the personal commemorative motive in the development of the art and for that matter of all art, is here made apparent.

Assyria and Palestine followed apace the example of Egypt and the Aegean peoples and later the Greeks succeeded to this great heritage, and under the master hand of Phidias the Parthenon was built, the greatest triumph of architectural art in the world, the joint product of the dynamic force of religion and the refining influence of taste.

# VI

## THE TEXTILE ARTS

Little effort of the imagination is required in tracing the development of the textile arts, from the weaving of the simple fabrics of the later stone age, the earliest preserved traces of the art, down through the successive ages and stages of elaboration to the remarkable achievements of later times.

The earliest known examples of the weaver's art are fragments of linen associated with burials in ancient Egypt and coarse hempen cloths found on sites occupied by the lake dwellers of western Europe during the second Stone Age some five or six thousand years ago. These simple fabrics do not, however represent the initial stages of the art since man, hardly less ingenious than the beasts and the birds, must have learned at a vastly remote period to interlace reeds, bark, vines and branches in constructing the shelters required as protection against wild beasts and from the chilling blasts of winter, the elementary forms also of the building arts. The lake dwellers of the Alpine region had reached the stage of culture in which coarse hempen fabrics were woven and basketry had become an important art.

The loom, however, at least in the west did not make its appearance until near the close of the second Stone Age or early in the Age of Bronze. The record of the art, aside from the lacustrine in Europe, is exceedingly meagre throughout the Bronze and Iron ages. A surprising find, however, possibly being of a much later time, is a bit of gold thread lace obtained from a Scandinavian barrow.

During the metal ages in the Nile and Euphrates Valleys and in the Holy Land, the art in its various forms had gained a place of great importance and the genius of the Orient joined with that of the Occident in creating splendid fabrics devoted to the embellishment of the persons and palaces of ~~xxixxxxxxx~~ the rich, the temples of worship, and the tombs of the elect culminating in the needlework, the marvellous laces, tapestries and embroideries of western Europe. The latter are among the most prized treasures of the great museums of to-day and stand as a challenge to the genius of the present and the future.

It is a noteworthy fact that the weavers of the richest of these fabrics employed very simple hand appliances in their manufacture, giving thus great freedom of expression akin to that of the brush, the modeling tool and the chisel in the hands of the painter and sculptor. Whether or not the marvellous mechanical devices of to-day or of the untried future can hope to rival or even approach the perfection of the earlier periods remains to be determined. It is not likely, however, that a machine-ridden world can ever return to the elementary technique of the far past and we await with forebodings the struggle of taste with the limitations of a mechanical age.

AGENCIES OF THE ESTHETIC IN THE TEXTILE ARTS. - The agencies concerned in the evolution of this branch correspond closely with those responsible for esthetic progress in all the allied branches of art handicraft. For a long period, possibly throughout the entire Bronze and Iron ages, the demands of use largely determined the character of the art, but there were, from necessity, pleasing suggestions in the texture of the fabrics due to the interlacing of strands of varied size and color, and incipient taste naturally turned these to advantage, introducing elaborations of various kinds and finally introducing more or less realistic life forms, the contribution of religious symbolism.

The record of the art throughout prehistoric times is necessarily very meagre and advance must have been exceedingly slow until the requirements of religion opened new vistas, multiplying uses, creating new demands and introducing varied symbolic motives of design. The coarse fabrics of vegetable fibres of the earlier stages were followed in order by weavings of wool, cotton and silk, and by finely spun strands of silver and gold, in all of which the esthetic forces supplemented the dynamic agencies of religion in creating fabrics of marvellous perfection and of unsurpassed beauty.

Numerous less potent agencies have taken part in the esthetic progress of the weavers' arts, personal pride and the rivalries of manufacture and trade characteristic of periods of prosperity and wealth have given genius the requisite opportunities.

It appears that in the western world the symbolic agencies of the art are growing less dynamic and as a result are passing into

the shadow - or light - of a materialistic age; as in other arts the demands of taste, the most persistent agencies of the esthetic, are rapidly succeeding to the control of the textile field and must be largely responsible for future progress.

In order that the people may understand, appreciate and profit by the triumphs of the past in the textile arts our art museums should possess examples of the best products of all periods, supplying illustrations of the methods employed, indicating the successive steps of progress and making clear the varied agencies by which this group of arts reached its esthetic climax.

# VII

## ART IN METAL

According to the findings of the two great branches of research, geology and archeology, nature's timekeepers, purposeful shaping of stone began upwards of 200,000 years ago, and it is fair to assume that the employment of wood was of equal antiquity although no traces of art in that material remain to our time. Clay was doubtless employed at a very early date, but baked clay did not come into use until some five or six thousand years B.C. and metal did not find a place in art until much later. Gold was probably the first of the metals to attract attention and was doubtless treasured by early man for its beauty of color, high polish and freedom from tarnish. Nuggets of gold and possibly bits of meteoric iron must have been utilized in their natural forms, as brilliant stones were employed by many primitive peoples especially for personal ornament and as charms and it is assumed that some accident in the utilization of fire led to a knowledge of fusing, and casting in molds naturally followed.

There are few more fascinating chapters in the history of human culture than that of the utilization of gold in the arts.

It has a place in the pure state or as an alloy in every art and every industry in which taste has a part and has served to embellish the persons and personal belongings of all peoples. It is a symbol of all that is pure and beautiful and luxurious in life and has been the leading resource of the poet in his efforts to visualize the dreams of the world to come.

Copper, silver and tin in like manner came into notice probably in the order mentioned, their availability in the various arts gradually dawning upon the peoples of the prehistoric world. Accident in the manipulation of these metals doubtless led to the discovery that copper and tin fused together resulted in a composite metal of great hardness to which the name of bronze was finally given. This metal was found to be much better adapted than the native metals or stone to the making of implements and utensils and was soon in great demand for weapons of war the possession of which made conquest over less fortunate nations an easy task. In the field of representative art bronze has had a career paralleling in many respects that of marble, and countless figures of men, beasts and fanciful beings have been recovered from ancient sites, the earliest example of successful portraiture being the life-size bust of the Egyptian king Pepi, 2600 years B.C. The high tide of art in bronze was reached in classical Greece nearly 2000 years later.

The smelting of iron ore followed the discovery of bronze though many centuries later, giving name to the Iron age. Iron and its derivative metal, steel, have in the limited period of their utilization overshadowed all other materials in industrial and

mechanical development although not a successful rival of bronze in the field of art.

AGENCIES OF THE ESTHETIC IN ART IN METAL. - The utilization of copper began in the near Orient with the age that may well be called the Copper-Bronze age six or seven thousand years B.C., but the tasks of shaping the metal by hammering and casting were new to the slowly awakening world and were exceedingly difficult and tedious. For a long time articles of use only were produced, but gradually simple elements of the esthetic claimed a place and the dagger, the sword, the shield, the armour and the chariot of metal were embellished with decorative designs, the subject matter of which was largely derived from religious symbolism illustrating the deeds of heroes and the doings of the gods; and the imagery of superstition entered into the embellishment of all other branches of art in which the metals were employed and in which taste had the opportunity of expressing itself. The most masterful achievement of art in the precious metals embellished the temples and tombs of despotic rulers of the dawn period of civilization, a surviving example of which has just come to light through the opening of the marvelous tomb of Tut-ankh-amen as recently described by Breasted. The impulse thus given by superstition to art in metal guarded always by the discriminations and demands of taste extended its influence to the civilized world. It is observed, however, that in modern times superstition is gradually losing control of the human mind, Beliefs in a material future are disappearing and rich personal belongings have now no place with the dead. The agencies of taste

are taking more complete control and from this on as in the branches of the esthetic must be largely responsible for the progress made in the metallurgic arts, as it must be in fact in all the branches of art in which the esthetic appears.

# VIII

## PERSONAL EMBELLISHMENT AND COSTUME

Embellishment of the person is practised by all living peoples and has been an important factor in the life of all peoples back to the childhood of the race. It consists among savages of painting, tattooing and scarification of the skin, and of the attachment of a great variety of objects, more or less ornamental in character, to the several members of the body, and of the addition of an infinite variety of superessential features to the costume.

As a result of archeological researches the history of personal embellishment can be traced without difficulty from the initial stages in the first stone age down throughout the later stone, the bronze and iron ages, preservation of the evidence being due in large measure to burial with the dead. With the dawn of civilization in the Valleys of the Nile and the Euphrates, the personal arts rose rapidly to great importance, taking a multitude of forms and taxing the ingenuity of the designer and the skill of the artisan in many branches of handicraft. All suitable materials, natural and artificial, have been employed; the land was laid under tribute for a supply of the precious metals and the rare and precious stones; coral and pearls the sea yielded shell material; vegetable and animal substances were utilized; and the textile arts especially contributed miracles of

Skips one page

# THE ARTS OF ARRANGEMENT OR COMPOSITION

The Museum Curator has not only to consider all the phases of the arts of taste as manifested in the thing produced in the several arts, as painting, engraving, ceramics etc., but the disposition, the arrangement, the display of every article is to be considered.

For example, he must consider not only the presentation of a figure with costume as a thing to be shown merely, but taste must be exercised in composition and placement of the figure as a whole, but he must arrange every added embellishment as necessary requirements of the esthetic. Every article of jewelry, for example, must be properly placed so that it is adjusted to the figure treated and in form, color, placement etc., it must be as perfect as possible.

The same idea may be considered in his treatment of every object introduced in his installation. All beautiful things must be so placed as to show their beauty as far as the assemblage of the whole will permit.

refinement and beauty. The personal arts thus furnish unlimited instructive and most fascinating exhibits for the art museum, and the assemblage of rich collections affords the opportunity to designers of today and tomorrow to test the quality of their genius in the creation of new dreams of beauty.

AGENCIES OF THE ESTHETIC IN PERSONAL EMBELLISHMENT -

During all human periods the arts of personal embellishment have taken a most important part in the evolution of taste - in the appreciation of beauty and in its material realization. There appear to be three principal groups of agencies concerned in this evolution -

1) The social forces: the winning of admiration, the gratification of vanity, and the gaining of personal advantage by superior display;

2) The urge of taste with its ever active discriminations and strivings for higher manifestations of beauty;

3) The urge of superstition which decks the living with magic-working symbols of wide range, provides the dead with costly embellishments for use in the life to come, and manifests itself in the endless routine of ceremonial display with which religion impresses its reality upon a credulous world.

In estimating the part taken by the several agencies in the evolution of personal ornament it is to be noted that its advancement to a higher place among the arts of taste is in large measure due to progress in associated branches, painting, sculpture, pottery, textiles, metal work etc., all of which contribute, each in its own way to the esthetic result - painting, to which branch we

owe skill in various phases of personal adornment prevalent from the earliest times; sculpture, responsible for the carving of gems; ceramics for glass and the various forms of enamel; textile for the marvellous products of the needle and the loom; metallurgy for its varied utilization of silver, gold and bronze upon which the personal arts so largely depend.

Clothing, costume, employed primarily for protection and later largely for display, has passed through an infinite variety of forms and degrees of elaboration and richness, reaching its highest manifestations in the costuming of princes and potentates and in ceremonial pomp, for all of which religion in its varied forms is mainly responsible directly or indirectly though taste has at all times been a faithful adviser, insisting always on recognition of its standard of color, form, proportion, beauty.

Read at a meeting in honor of the 7th Annual Convention 1921

## XV

## THE NATIONAL GALLERY AND THE CITY BEAUTIFUL.

I want to say a word regarding the National Gallery of Art in its relation to "The City Beautiful." A Gallery or Museum of Art is concerned with the collection and display of exhibits illustrating the full range of the arts of taste, and more especially the several branches known as The Fine Arts; among which are

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|---|---|
| painting | textiles |
| sculpture | mosaic |
| architecture | metal work |
| ceramics | personal embellishment, etc. |

These arts have reached their culminating stages through a long series of advances, retardations and revivals covering a period of tens of thousands of years, and this has taken place under the guidance of the agencies of esthetic evolution, foremost among which are, 1st - <u>religion</u>, the dynamic force responsible for all that is great in art and all that is exalted in culture, and 2nd - <u>taste</u>, the guiding principle which insists that whatever is done shall be both fit and beautiful. Realizing these vital truths we are prepared to consider the future trend of esthetic development, and also the possibility of effectively sustaining and stimulating the agencies concerned in this development.

One thing is certain, that what the future achieves must, in large measure, be based on the foundations the past has laid down, and in order that future generations may build knowingly the achievements of the masters must be known to them, known not

only to the few but to the many, for who shall say whether the great genius of the future, who is to lead the way to higher ideals, may be born among the hills of New England, the cotton fields of the South, the vast prairies of the Middle Region or the mountain ranges of the Far West?

It is thus the function of the Art Museum to assemble and place on view a representative body of the highest results thus far attained in all the arts of taste, and to arrange in proper relation thereto, so far as feasible, exhibits illustrating the various stages of progress through which these arts have passed in their upward course. A National Gallery, ideally developed, would thus contribute not only to the pleasure and happiness of the people, but would become an Educational Institution, rivaling all others in culture value.

It has been asked why the city of Washington, rather than any other city, should be favored by the founding of a National Gallery of Art. The reasons are numerous and weighty. Washington is the National Capitol, the seat of the national government, where the business of the whole Nation, national and international, is transacted. Its people are in large measure the servants of the Nation; they are few in number and limited in wealth. They can build and support their own educational institutions, as do the people of ther cities, but they can not be expected to found and support institutions of national scope, and if America does not expect to take an

inferior rank in the scale of culture now and always, a National Gallery of Art must be provided,- provided by the Nation - and the date should not be delayed. National pride demands that our Art Institutions shall equal or surpass those of the great Capitols of the Old World.

A National Commission of the Fine Arts has been appointed to care for the monumental art of the city and the symmetrical development of "The City Beautiful". This Commission is fulfilling its mission because it is supplied with the necessary funds - readily granted because all the people understand and appreciate the historical-monumental purpose and are fully awake to the value of public parks. Not so with the Fine Arts. The purpose of the assemblage of a great body of art material representing the triumphs of human genius in the several branches is but dimly understood, or understood by the few.

A Commission of the National Gallery of Art has been appointed and has completed its organization, and has laid the ground work for a National Art Institution of first importance, but its appeal for financial aid remains largely unheeded. Being without a gallery building - without space to encourage important contributions and with no funds for purchase, little progress can be made.

For twenty years while space was available in the National Museum for the reception and display of gifts and bequests of art works the Smithsonian Institution has had contributions valued at $500,000 per year and at an estimated expenditure of

$5,000 per year. With a Gallery Building, such as the nation should have, and such as is now being planned by Mr. Platt, it is safe to say that contributions would reach a million or millions per year. Why then should not the National Congress give heed to an undertaking, disregarding other reasons, that judging by the past would insure a return of $100 for every dollar spent, not in actual dollars and cents, but in treasures of art, a hundred times more valuable than mere money and many times more valuable with the centuries and the millenniums that are to come.

A National Gallery of Art generously endowed and energetically developed, bringing together in Washington a synopsis of the world's achievements in art, would not only greatly assist in laying the foundations for America's art future but would enable America to claim and hold a place among the enlightened nations of the world. The idea of a "Capitol City Beautiful" must touch a chord in every true American heart, and a National Gallery of Art, such as the Nation should have, would be the crowning glory of the "City Beautiful", the city of which we dream.

XVI

## GALLERY NEEDS.

We have acquired, on the average, half a million in art works per year for a period of fifteen years, and this simply because space was available for the reception of gifts and bequests. Our space is now entirely exhausted and additions of importance are impossible. We are thus losing art values at the rate of half a million, more or less, per year. It is manifestly our duty to make this condition known to the Government and to the people.

Congress has granted the site in the Smithsonian Park, but says that we must raise the money for the building. This is a well nigh impossible task, as the people to whom we must appeal do not see why they should contribute to the Government in this manner. Our widely distributed appeal has met with little response, and it appears that unless some individual of wealth, generously disposed toward national art, happens to feel disposed to contribute to the purpose; or unless some group of men should unite to do this, the national collections must be allowed to stand practically as they are today.

The contribution of a few hundred thousand dollars would enable the Institution to begin the erection on the site granted of a section or wing of a building that could be completed without great delay, thus making possible the acceptance and care of collections possible, and the development, in time, of a Gallery worthy of the Nation.

XVII

STATEMENT BROADCAST BY RADIO, NOVEMBER 5, 1923.

The National Gallery of Art is a department of the Smithsonian Institution, having had its inception in the foundation of that Institution by the bequest of James Smithson, an Englishman in 1846. Art was included among the branches to be cultivated; but science and American history claimed principal attention in the early days and the development of the Gallery was very slow. The disadvantage was emphasized in 1866 by a disastrous fire which destroyed the major part of the collections and interest was not renewed until in the beginning of the 20th century, when a rich gift of art works rekindled interest in the Gallery. Since that time, although there was no separate provision for Art until 1920, rapid progress has been made. The collections were originally cared for as a section of the Department of Anthropology, but in 1920 they had grown to such magnitude that art was set aside as a separate department and designated the National Gallery of Art.

The art works have accumulated entirely as gifts and bequests from public-spirited citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the Institution, the activities of which have to do with the entire range of national art. The Institution, having no special provision for the housing of art works, cares for its

collections in such spaces as can be spared for them in the several buildings of the Smithsonian group provided for scientific and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them. The building for the Freer Gallery, a branch of the National Gallery, was completed and occupied in 1913.

It is a remarkable fact that no single work of painting or sculpture has, for art's sake alone, been acquired for the National Gallery by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. It is observed, however, that interest in art is growing rapidly throughout the country and galleries are being established in many of our cities and towns.

The first important collection acquired by the National Gallery was that left by Mrs. Harriet Lane Johnston, niece of President Buchanan and Lady of the White House during his term. It comprises numerous paintings of great value, beside historical objects of particular interest, among the latter is the original of the first submarine cable message in which Queen Victoria congratulated President Buchanan in

these words: "Trinity Bay, August 16, 1867. The Hon. The President of the United States. Her Majesty desires to congratulate the President upon the successful completion of this great international work in which the Queen has taken the deepest interest.

A still more important addition was the gift in 1907 of William T. Evans of New York, which included 150 paintings by leading American artists; and this was followed in June 1919, by the gift of Ralph Cross Johnson of Washington, which included 24 choice works by European old masters, valued at a million or more. Other gifts are the Walter Beck collection, which included 70 portraits of the survivors of the armies of the Civil War, Union and Confederate; and the collection of 21 portraits of distinguished leaders of America and the Allied Nations in the War with Germany. Far more important than either of these is the gift of Charles L. Freer of Detroit, valued at several millions. In this case, the donor, discovering the entire lack of national accommodations, provided the gallery building required at a cost of a million and a quarter. It is, possibly, too much to hope that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a second great gift to the Nation, or that a national benefactor may appear who is able and willing to provide a great gallery building for the national collections as a whole.

The Freer Gallery includes, in addition to exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility is offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery and that the Oriental field is to be especially cultivated, ample funds being provided by the donor for the purpose, as well as for the salaries of the Gallery staff. All honor is due to Mr. Freer for this splendid gift to the Nation.

As already indicated, the Gallery proper is not devoted to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve, not only as records of the triumphs of genius in the past and the present, but as the foundation upon which America's art future shall be built.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in

commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historical - commemorative motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the Nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation has grown a mighty trunk and a leafage of great abundance, and, as a people, we are now beginning to recognize the vital importance of the bloom and its fruitage.

Among the people generally there appears to prevail the notion that art is a luxury and that Congress may not be fully justified in expending the public funds, even a few thousands per year, for the maintenance of the National Gallery. It may prove a surprise to many that the Gallery is not a financial burden, but that on the other hand, it holds exceptional rank as a profit-making branch of the Government service. During recent years, since art has been recognized as a worthy feature of the Institution, values amounting to more than 10 millions have been acquired, upwards of one hundred times the amount expended by Congress for the Gallery

and its maintenance. The reality of these values is made manifest by a recent statement regarding the remarkable financial conditions in Germany at the close of the late war by which it appears that when the mark began its downward course and the distrust in money became acute, Germans were found to be putting their savings into art works of the Masters which were known to have a stable value in the world markets, and masterpieces of painting and sculpture, old tapestries, old rugs, and the like, were eagerly sought and carefully treasured. Recent auction sales in London and Paris confirm the impression that standard works of art of all classes have exceptionally stable values.

It thus appears that works of art, such as the Gallery has been acquiring are, from a financial point of view, not a luxury but the safest of investments, investments which may be expected to increase in value from year to year and from century to century as long as civilization lasts.

The attention of the friends of the Gallery and, indeed, of all Americans interested in National Art development, should be called to the fact that the growth of the Gallery is most seriously interfered with by the present entire exhaustion of exhibition space for the reception of additional art works. This lamentable condition will be realized when it is known that during the fifteen years in which gallery space suited for the reception of art works was available, art values in gifts and bequests by public spirited citizens

amounted on the average to upwards of $500,000 per year; that since the exhaustion of space, little of value has been received. It is thus apparent that a reasonable estimate of the loss, due to lack of Gallery space, will amount to $5,000,000, the sum required for the erection of a Gallery building worthy of the nation.

Until this building is completed, the Gallery must practically shut its doors to all important contributions of art works, and generously disposed collectors must seek elsewhere for a final resting place for their accumulated treasures.

XVIII

# THE NATIONAL GALLERY

## POOR LITTLE RICH GIRL AND A WHITE ELEPHANT

By C. J. Bulliet

From the ART WORLD MAGAZINE, August 11, 1925.

America's poorest little rich girl is our National Gallery of Art. With $5,000,000 worth of treasures -- a low estimate -- she sleeps in whatever nook or corner can be found for her, and every session of Congress, in her rags and tatters, she haunts the halls of legislation and the lobby-rooms, begging for a respectable home.

It was not until 1906 that the United States knew for sure it owned the waif, and it took a Supreme Court decision to establish her identity. It happened this way. The wealthy Harriet Lane Johnston, who was mistress of the White House during Buchanan's administration, had died, leaving a will with a codicil bearing the date April 21, 1902, bequeathing her pictures and art treasures to the trustees of the Corcoran Gallery of Art in Washington, but "in the event of the government establishing in the city of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property.

After carefully weighing all the documents taken down from half-forgotten shelves and dusted off for the occasion, the Supreme court found that "the said National Art Gallery is the National Art Gallery established by the United States of America at, and in connection with, the Smithsonian Institution, located in the District of Columbia, and described in the act of Congress entitled an "Act to Establish the Smithsonian Institution for the Increase and Diffusion of Knowledge among Men, Approved Aug. 10, 1846."

* * *

Thereupon, Mrs. Johnston's treasures were carted off to the Smithsonian Institution, where room was found for the pictures and other art objects under the skylight in the Natural History building, along with the few other pictures that had accidentally accumulated from various other sources and had survived such vicissitudes as the disasterous fire of 1865, which destroyed, not only the greater number of the paintings that had been brought to the attention of the Congress of 1846, causing the clause to be inserted in the act authorizing the establishing of the Smithsonian Institution in accordance with James Smithson's will, but also the records showing whence the paintings came and why.

After the Supreme court had called it an evening and a morning, and the nation woke up to the fact that it possessed an art gallery, donations and bequests began coming in -- not "pouring," but with sufficient rapidity and in sufficient size to embarrass the Smithsonian Institution with the cramped quarters at its disposal suitable for art galleries.

There came William T. Evans' 150 American paintings, regarded as one of the choicest collections in existence. Then Ralph Cross Johnson presented his rare twenty-four paintings by nineteen European old masters. Came to the gallery, too, eighty-two paintings and drawings by French artists presented to the American people by citizens of the French republic in appreciation of our aid in the war with Germany. A. R. and M. H. Eddy donated a collection of paintings, carvings and other art objects; and the duchess of Marlborough and other American women residing in London sent us a full-length statue in marble of William Pitt.

* *  * * *

On top of this and much more, the National Portrait Committee, an organization formed when patriotism was still running at fever heat to preserve a pictorial record of the giant figures of the war, added twenty or

more paintings, mostly of war heroes -- one of them a composition of several figures around the Versailles table, "Signing of the Peace Treaty, June 28, 1919."

Further, there are the purchases thru the Henry Ward Ranger fund. Mr. Ranger, a millionaire, bequeathed a sum to be administered by the National Academy of Design, a New York institution, for the buying of pictures for the National Gallery. This fund became operative in 1916, and more than forty paintings have been bought from its proceeds. These paintings, according to the plan, can be loaned to other institutions over the United States, subject to recall by the National Gallery, but if not recalled after a certain length of time and under certain conditions, they become the property of the institutions to which they have been loaned. Several of these have been recalled to the over-crowded galleries of the natural history section of the Smithsonian Institution -- others are still subject to recall. Twenty-seven of the first thirty bought were loaned.

* * *

Still another and the principal benefactor, "realizing the lack of national accommodations," donated, not only his fine art collection, but also provided galleries for its housing. This was Charles L. Freer of Detroit.

President Roosevelt, "when the regents of the Institution (Smithsonian), waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: 'Gentlemen, accept this collection whether you ~~care to or not (can care for it or not)~~'. Acting on this bold advice," relates W. H. Holmes, now director of the National Art Gallery, and previously attached to the general staff of the Smithsonian Institution, in an article in the American Magazine of Art, "they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name."

This "monument" is the Freer Gallery of Art, completed in 1922, and opened to the public in May, 1923. The Freer Gallery, by provision of the terms of the gift, is to remain a separate unit forever of the National Gallery, under the administration of the secretary of the Smithsonian Institution. It has a separate staff, provided for by the Freer bequest. The collection is rich especially in oriental paintings and art objects. In its American section, it includes some fine paintings by Whistler, Tryon, Thayer and Dewing.

* * *

Following the Supreme court decision that America possessed a National Gallery of legal status, President Roosevelt tried to visualise it in stone. In his message to Congress Dec. 3, 1907, he wrote:

"There should be a national gallery of art established in the capital city of this country. This is important not merely to the artistic, but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. S o far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government, and what collections have been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries."

So far this building has not materialized.

"From year to year," says Mr. Holmes, whose heart is in the project, writing in Art and Archaeology, "appeal has been made to the national legislature for funds for the erection of a suitable building for the National Gallery, the available space in the present buildings of the Smithsonian Institution being filled to overflowing.

The appeal has been met by the statement that other buildings of direct necessity in conducting the affairs of the nation claim first attention.

* * *

Some little start, however, has been made. In 1921 Congress set aside a site for the National Gallery on the north side of the Mall, between the Natural History Building and 7th street, with a frontage of 580 feet and a depth of 300 feet. Friends of the project raised by private subscription $11,000 and commissioned the architect, Charles A. Platt, designer of the Freer Gallery, to draw plans for the proposed building. This action was taken Feb. 11, 1924, and Mr. Platt after an extensive tour of European and American galleries, has completed a tentative design. Of recent attempts made to provide funds was an amendment proposed by the late Senator Lodge to a deficiency appropriation bill calling for $2,500,000 "to enable the regents of the Smithsonian Institution to commence the erection of a suitable fire-proof building with granite fronts for the National Gallery of Art," to be completed at a cost not exceeding $7,000,000. The regents are still waiting.

(Mr. Platt, it may be observed, incidentally, has just been commissioned to draft the plans for the new wing of the Corcoran Gallery in Washington, which is to house

the $3,000,000 collection of the late Senator William A. Clark of Montana, which was rejected by the Metropolitan, New York, because of a provision in the will requiring that the collection be kept intact. The Corcoran Gallery, the alternative beneficiary under the will, has announced acceptance, and has made provision to raise the money for the extra wing required.)

* * *

The National Gallery, now grown to the proportions of an elephant -- white -- (begging the pardon of the little beggar maid we set out with) began humbly and antedates the Smithsonian Institution by a couple of decades.

By 1829 a citizen of Washington in moderate circumstances, who had been collecting exhibits of various kinds, had gathered together enough art works and curios to enable him to open a meager gallery, which he called "the John Varden museum." Later he changed the name to "The Washington museum, John Varden, proprietor." In 1841 his collection was transferred to a society of Washington citizens known as "The National Institution for the Promotion of Science," which was incorporated in 1842, as "The National Institute." In the act of incorporation it was provided that on the dissolution of the society all its possessions should become the property of the government.

* * *

(From THE INTERNATIONAL STUDIO
Vol. LXXII, No. 284, November, 1920)

# ART -- A NATIONAL ASSET

By Hanna Schaus

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The aftermath of war has helped to emphasize a long recognized need for art production and art stimulation in this country. No longer is it merely a far cry for keener aesthetic appreciation or a plea for the finer artistic conceptions, but we have now come to realize that much of the nation's progress will depend upon the development of the industrial arts for commercial purposes, which is but the utilization of aesthetic ideas expressed in the most practical form.

The American purchaser in the past went, as a matter of course, to Europe and the Far East in search of original designs and for hand-made stuffs, laces, carvings, embroideries -- indeed, all those delightful things bearing the individual and distinctive stamp of the artist, while here in America no concerted attempt was made to create other than machine-made products. We, as a nation, had not yet attained the discriminating taste that demands the patient fruits of artistic endeavour. We had been all these years too immersed in the gigantic task of conquering, and then building up a huge continent that required all the splendid resourcefulness and energy of its people. But now that all this concentrated effort has terminated in an amazing accumulation of material success, we must occupy ourselves ever

increasingly with the question of national development. One of our great opportunities lies in fostering the art life of the country and in awakening a love and understanding of the beautiful. The commercial supremacy of the United States has largely been due to the disposal of a huge bulk of raw materials. While our natural resources are vast, they are not limitless, and if we would make the best of the advantages and opportunities afforded by our great productiveness, we must, through industrial art training, raise our commerce from a quantity to a quality basis.

Skill that is able to fashion a finished product adds a high per cent. to the value of the raw substance, for a trained artisan or craftsman needing but a few dollars' worth of supplies, is able to create objects worth hundreds of times the value of the material in the raw. And so we must seek within our own gates, crowded with so vast a mixture of races, for those craftsmen who are to furnish our own artistic development. Every kind of talent can be found here which is only awaiting the golden opportunity to reveal itself.

The Art Alliance of America in one of its recent exhibitions displayed the handicraft of many foreigners who are now making their home in America. No field was left untouched and much interest was aroused by revealing the particular characteristics embodied in the work of many different nationalities. The exhibition was arranged to emphasize nationality but without any thought to sequence or geographical significance. One merely felt that the bond that held them together was a certain sympathy

of expression, a fearless portrayal of colour that seemed espe-
cially suited to fit their own particular designs. From the
subtle, persuasive notes of China and Japan, one was carried to
the dominating colour and naïve patterns of Czecho-Slovakia. The
rather barbaric splendour of Russian gold embroideries, hammered
brasses and decorated woods had their place beside the tasteful,
finely woven tapestries and needle-point of France.

Italy, India and Armenia betrayed their partiality for
dainty laces, carved woods and beautifully worked linens, and
not far away, one was charmed by the restrained, intricate pat-
terns of Persian textiles and pottery.

All this interesting array was produced by craftsmen
of real ability who typify the forces and ideals of which their
art is the visible expression. They came here with hope and
ardour all aflame, only to find themselves forced to seek their
livelihood in uncongenial channels far removed from those fields
which were to bring them inspiration and success. They could find
no market for their wares and did not know how to convert their
knowledge into a commercial value. Among them are men and women
of middle age; others are long past the years when they can com-
pete with the active struggle of a younger generation, but they
are only too willing and anxious to pursue the beautiful craft
for which they were trained in their own land.

Here, then lies a great opportunity to receive and en-
courage the home art industries throughout the country, and a
splendid chance for our own development. The skill of these work-

men acquired abroad would inevitably be affected by a new environment and would soon assume an air distinctly American, without losing its own beauty and originality in the transition. Indirectly, it would also be a great force in the Americanization of the foreign population, a piece of reconstruction work worthy of support, for in giving to us that which it would perhaps take years to get unaided, they, in turn, would all unconsciously receive much from us, and so the benefit derived from the exchange of ideas would be mutual.

But this foreign element is but a relatively small number that is needed to help towards shaping our art standards and towards building up our industries. We must provide the means for educating our American-born craftsmen who are the hope of the future. The talent for invention is undoubtedly here, but it must be fostered and encouraged so that there will be developed here in this country a creative type of work that will become characteristically American.

The war brought a realization of our inadequacy to meet the question of supply in many different directions when production was curtailed abroad. We were not ready to meet the emergency. The prospect of keen trade rivalries in industrial design is certain and we must compete in developing new foreign markets. The ranks of European designers have been sadly depleted, and there is small prospect of any immigration, nor is it practical to introduce foreign designs in new markets.

We see clearly then that new ideas and original designs which have real artistic merit can only be developed by careful and thorough training and that there must be awakened in art students a sincere enthusiasm and love for the work itself. Not until something of the happy spirit of the Renaissance can be reclaimed, will there be a true art revival. In those days, the artist was willing to begin as an apprentice acquiring his craft step by step, gaining technical knowledge by learning to apply its principles. He became a workman -- actually performing the work himself and thus gained definite skill which enabled him ultimately -- if his talent was great enough -- to reach the high goal of a creative artist.

On the other hand, the future must hold for those men and women who are to devote themselves to beautifying life and to enhancing the charm of the every-day things of utility -- a definite prospect for steady employment, a good livelihood, and an appreciative public who is capable of recognizing and demanding work of a high standard.

The recognition of the far-reaching influence of art, and the immediate need to provide adequate training may start with individuals, but they must fire public opinion until it becomes a civic problem, spreading to that of the state, and becoming in time a national movement. It is America's opportunity now, to open wide her doors to art and artists, so that all may enter, for art is no longer an exclusive property, but is the equal heritage of both the rich and the humble.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME XXV APRIL, 1928 NUMBER 4


## INSTALLATION OF THE W. A. CLARK COLLECTION IN THE CORCORAN GALLERY OF ART


*By* WILLIAM HENRY HOLMES

*Director the U. S. National Gallery*


ALTHOUGH Washington is the focusing point of our political activities and the seat of numerous national institutions of science, it is yet a long way from the focusing point of art and culture. It is far from realizing the ideals of the capital city of a great Nation. The realization of these ideals, however, although so unhappily delayed, awaits only the growth of population and wealth, for with these prerequisites, and especially the latter, art institutions spring up and flourish.

Our present art collections are largely home-born and home-grown and are only the initial phases of the triumphs of which we are wont to dream. The nucleus of our National Gallery, now struggling for recognition, had its beginnings in the random gatherings of an humble citizen of Washington, just one hundred years ago. The Corcoran Gallery had its birth in a home of wealth possibly as remote as the birth of the American Nation.

The time has not been long, yet it has shown so much in material achievement that regret akin to chagrin is felt that art has not made a better showing in the capital city of the Nation.

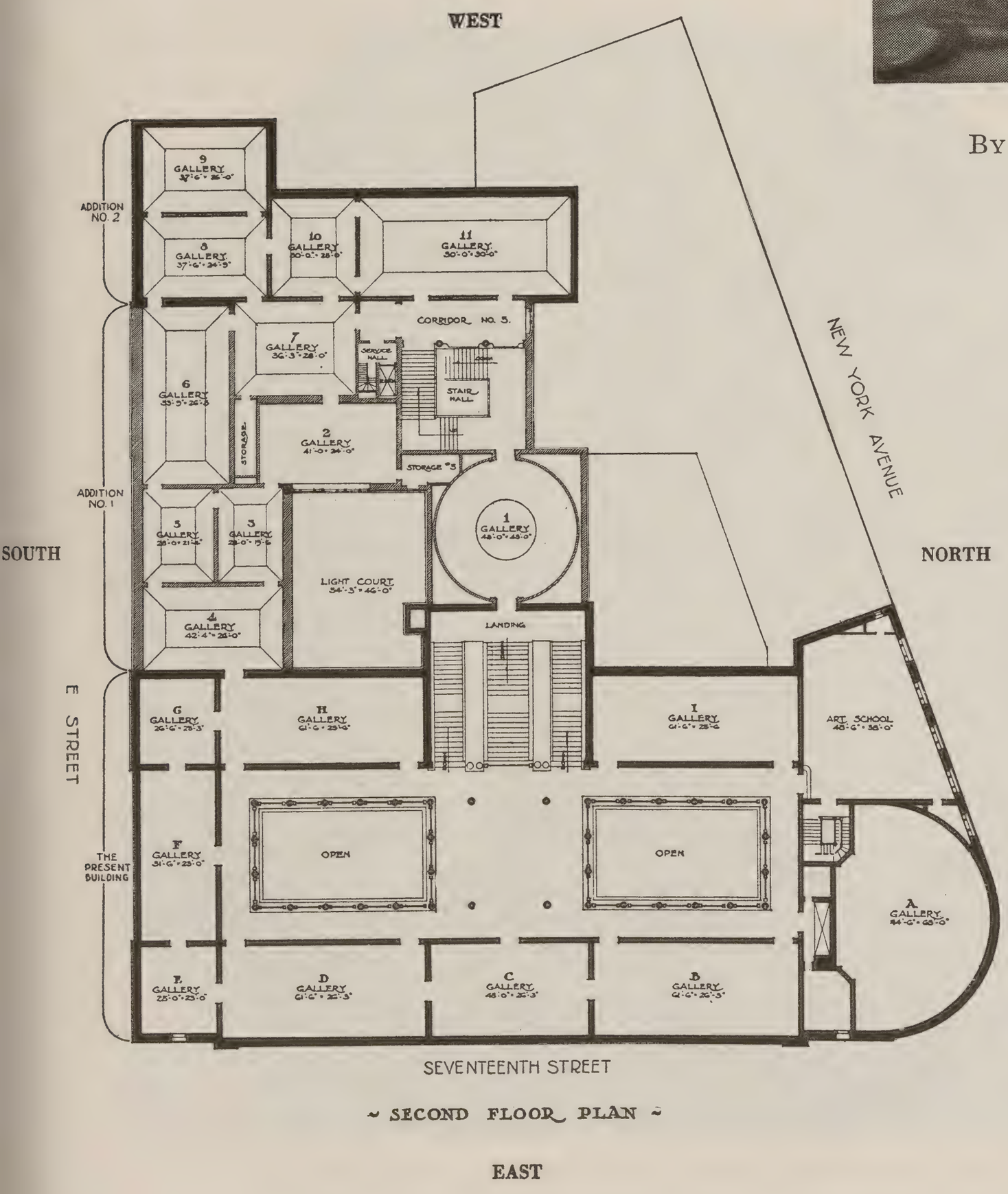
The Corcoran Gallery of Art made its first public venture in the red brick building on the corner of Seventeenth Street and Pennsylvania Avenue. Its second forward step, a good long stride, found it housed on the corner of New York Avenue and Seventeenth Street in a marble-granite building of modest proportions but of much architectural beauty and perfectly adapted to its purpose. The final step in its progress, now just taken, was made possible by acceptance of the splendid bequest of the late Senator William A.

BOATS CARRYING OUT ANCHORS TO THE DUTCH MEN AT WAR.
BY JOSEPH MALLORD WILLIAM TURNER.

Clark, supported by the ample bounty of surviving members of his family. The Corcoran is thus lifted by these fortunate happenings to a horizon among the foremost galleries of America, an advance prophetic no doubt of greater advances to come.

But who has heard the story of the origin of this good fortune to the Gallery and to Washington as well? It is related that Mr. Clark, while a member of the Senate, happened to be in immediate need of a large sum of money and, being in Washington, called at the Riggs National Bank. The President of the bank, Mr. Charles C. Glover, was out at the moment, and the other officers did not feel author-

Woman with Saucepan.
By Jean Baptiste Simeon Chardin.




~ SECOND FLOOR PLAN ~

ized to cash so large a check even for a Senator of the United States. Disappointed, the Senator left. When President Glover returned he was told, and took prompt steps to accept the check, thus making for himself a fast personal friend and for the Gallery a patron whose benefactions will tell their own story to future generations.

The story of the rise of William A. Clark from the simple status of a country boy in Pennsylvania to that of a mine-owner in Montana, with a fortune of unnumbered millions, is marvelous indeed; the tale of his career as a citizen of New York and the world, his election to the Senate of the

United States, and his venture into the field of art, reads like a romance. When later in life the question arose with him of the final disposition of his treasures of art, assembled originally in his New York home, he turned first to the Metropolitan Museum of New York. Finding serious objections there to the terms of the proffered gift, he turned his face to Washington. The Trustees of the Corcoran Gallery were quick to realize the value of the collection and the importance of its acceptance for art-starved Washington.

The acceptance of the Clark collection made it necessary to enlarge the exhibition spaces and an addition was planned doubling the capacity of the building. The new wing was designed by the accomplished architect Charles A. Platt, of New York, in collaboration with President Glover and Director Minnigerode. The task was one of no little architectural difficulty since, although the ground required was conveniently available, it was necessary to connect the new structure with the old so skillfully that the result as a whole would be an architectural unit so well executed as to challenge criticism. A second requirement was that of the adaptation of the building as a whole to the accommodation and artistic display of collections greatly diversified in character, including numerous units requiring very special attention, first among which is the Sixteenth Century Salon brought by Senator Clark from France. The supervision of the architect extended also to the embellishment of the interior of the building, the adjustment of the exhibition units to the diversified spaces and the adaptation of the wall coverings to the varied color-requirements of the art works. All of these requirements were well met. In wall-coverings there is nothing superior to the gray tones of the fabrics used. His attention extended also to the designing and building of exhibition cases, and he worked with the gallery staff also in the installation of the exhibits. A distinctive

"Madonna and Child, Saints and Angels." By Pietro Perugino.

feature of the installation is the absence of the usual formality so common in the arrangement of Museum exhibits. The visitor finds exploration of the gallery on the three floors a pleasing adventure, not unlike the first visit to a well-designed landscape garden. It is full of surprises. To the student there may be the appearance of scattering, as he may find the works of a particular painter or school widely separated, but this is doubtless due either to necessary adjustment to spaces or to the requirements of artistic effect.

Although by the terms of the bequest, the Clark Collection as a whole is to be kept together as a fixed unit this by no means implies fixed units of installation, and the range of subject matter is so great that weary sameness, so apt to develop as the years pass, may be avoided by occasional readjustments.

The Collection occupies the major part of the three floors of the Clark annex—basement, first or middle floor and second or top floor. A series of galleries at the extreme west, provided by the Corcoran trustees, is reserved for the installation of the large number of foreign works belonging to the gallery proper. The top story, having skylight, is devoted largely to paintings, tapestries and other kindred wall-exhibits.

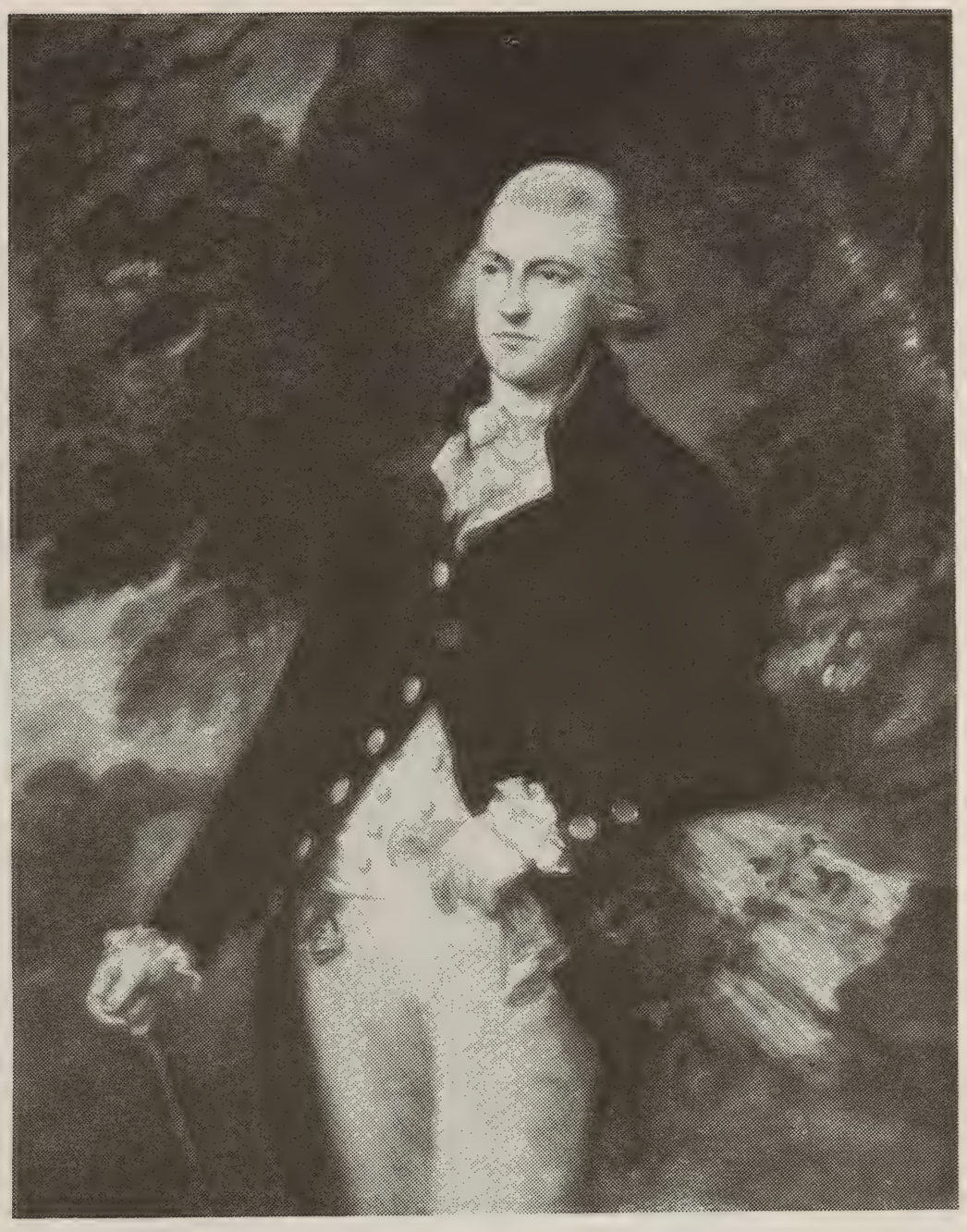
The visitor enters the Gallery building by the Seventeenth Street portal, and may reach the Clark Wing by passing to the southwest corner of Statuary Hall, where a doorway admits him to the first-floor galleries, or he may prefer to reach the second-floor galleries by crossing Statuary Hall to the west and ascending the monumental stairway to a broad platform on the half-story level. Thence he may pass west into a large circular gallery, with domed ceiling, centrally placed in which is Canova's marble masterpiece, *Aphrodite*. On the encircling wall spaces of this round room are displayed a number of important paintings: seven portraits and five figure-subjects, already well-known to the art world. They are one Dutch, by Rembrandt, *Man with Hat Holding*

Sylvia. By Edwin Austin Abbey.

THE BACCHANTE WITH THE TAMBOURINE, A VERY UNUSUAL EXAMPLE OF COROT.

APOLLO AND MIDAS. BY PETER PAUL RUBENS.

PORTRAIT OF LADY DUNSTANVILLE. BY THOMAS GAINSBOROUGH.



PORTRAIT OF LORD DUNSTANVILLE. BY THOMAS GAINSBOROUGH.

*Scroll*, one Italian, by Titian, *Portrait in Black*, one Flemish, by Van Cleef, *Woman with Rosary*, and four English: Gainsborough's *Portraits of Lord and Lady Dunstanville*, Reynolds' *Annetta, daughter of Edward Coke, Esq.*, and Hogarth's *Portrait of a Woman*. Besides the portraits there are two figure-subjects: Rubens' *Apollo and Midas*, Perugino's *Madonna and Child, Saints and Angels*, and Renesse's *Conviviality near the Inn*. There are also included two works in bronze, *Prometheus Devoured by an Eagle*, by Renaud, and *Ulysses Bending His Bow*, by Rousseau.

From the round room the visitor passes west to the back-stairway corridor, rising by a half story flight to the top floor level. In the north wall of the corridor space is set a bronze tablet, a tribute to Mr. Clark by his widow and daughters, which reads as follows:

THE ART COLLECTION
BEQUEATHED BY
WILLIAM ANDREWS CLARK
LATE UNITED STATES SENATOR
FROM MONTANA
IS CONTAINED IN THIS ADDITION
ERECTED AS A LOVING TRIBUTE
BY HIS WIDOW
ANNA LA CHAPELLE CLARK
AND HIS DAUGHTERS
MARY CLARK DE BRABANT
KATHERINE CLARK MORRIS
HUGUETTE MARCELLE CLARK

---

DEDICATED BY
THE CORCORAN GALLERY OF ART
TO THE MEMORY OF
A GENEROUS BENEFACTOR
A LOVER OF ART AND
A FRIEND OF ARTISTS
MCMXXVIII

From the corridor, descent is made by well-designed stairways to the first and basement stories below. Adjoining the stairway on the south is the

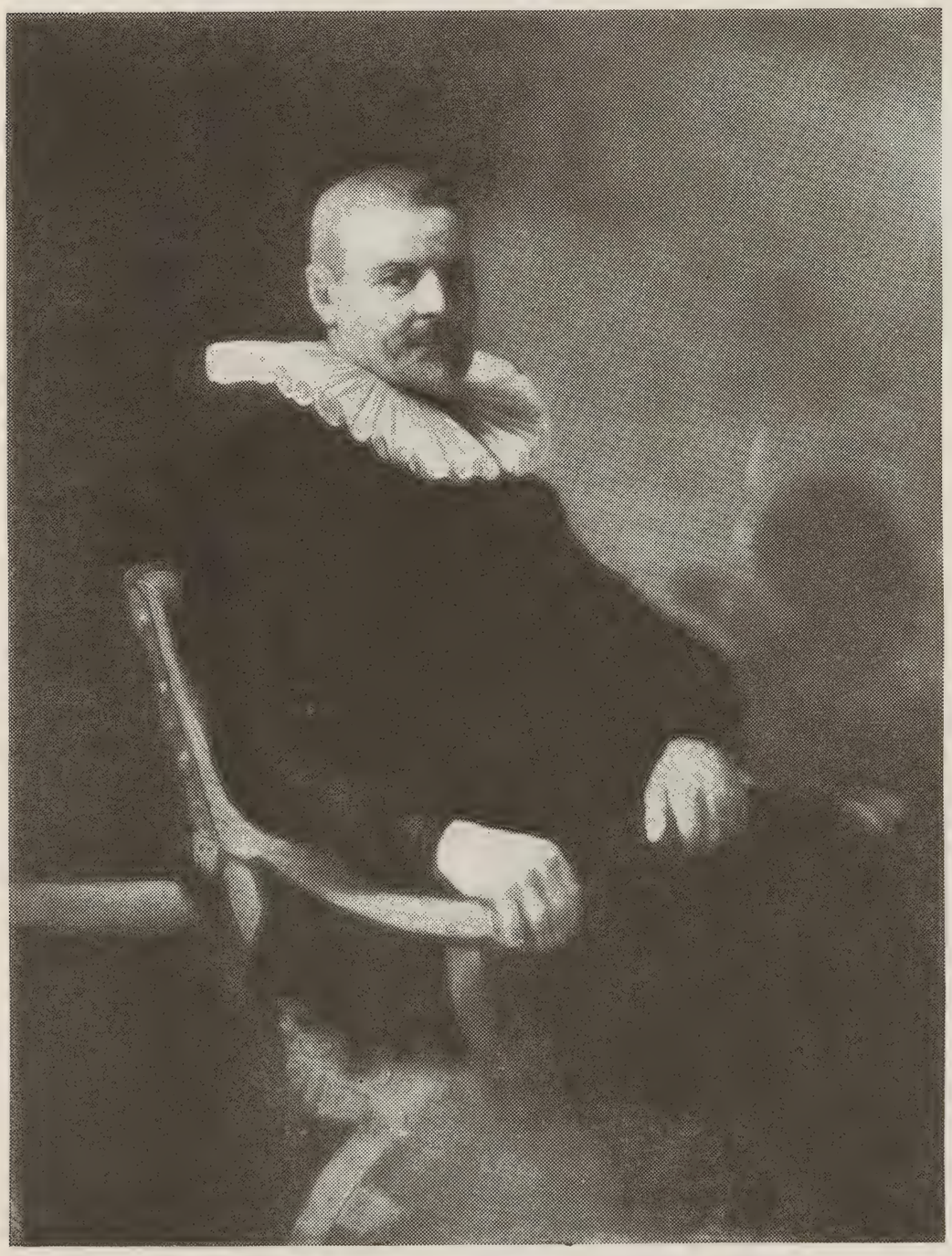
LANDSCAPE WITH FIGURES AND RUINS. BY MEYNDERT HOBBEMA.

COUNTRY TAVERN, FEASTING. BY EUGENE (LOUIS GABRIEL) ISABEY.

elevator, also connecting the three stories. The corridor-stairway combination is a triumph of architectural design. The paneled walls enclosing the stairway are exquisitely embellished with Beauvais tapestries, designed by Boucher. They are *Genius of the Arts, representing Painting and Sculpture; Genius of the Arts, representing Life and the Harvest or Earth Bringing Forth in Abundance, and Ceres in a Chariot;* and *Zephyr Leading Psyche into the Palace of Love,* from the Psyche Series. On the corridor wall facing the stair-landing is Abbey's great masterpiece, *The Trial of Queen Catherine.* In a shallow alcove within the corridor is a group of seven drawings by Millet.

It is with a lively anticipation of adventure that the visitor takes his first glance into the cluster of second-floor galleries (77, 72, 71, 70, 69 and 79), to be followed later by descent to the first floor containing the equally fascinating series 43, 44, 45, 46, 47 and 53. In these galleries, 12 in number, are assembled nearly two hundred choice examples of Old World paintings, representing six distinct nationalities—Dutch, Flemish, French, Italian, English and American—beside other exhibits of great importance.

Mrs. Vere, of Stonebyres. By Sir Henry Raeburn.



Portrait of a Gentleman. By Rembrandt Van Ryn.

Certain critics have ventured the suggestion that the Clark Collection includes a sprinkling of inferior examples and possibly copies of the masters represented. It is hardly probable that anyone else could have secured, during the period involved, an equal number of paintings without checking up by the critics. Senator Clark doubtless secured the best works available at the time. The result would have been different had he been privileged to commandeer his favorites from the

PORTRAIT OF A YOUNG LADY. BY SIR THOMAS LAWRENCE.

whole European field. All praise is due him for his remarkable achievement in a field practically new to him.

Beginning with gallery 77, the visitor comes at once upon a succession of French masters, including examples of Cazin's exquisite landscapes, of which *Homestead by the Sea*, *The Monastery*, and three others, are typical. A number of larger and very important canvases by this artist are shown in room 44, first floor. Cazin knew nature intimately and strove faithfully to render her poetic phases free from the dictation of schools or freaky fancy. The Cazins alternate with choice works of other distinguished French painters — Corot, Fragonard, Fantin-Latour, Vanni, Daubigny, Rousseau, Degas, Isabey and Dagnan-Bouveret—with other nationalities: Spanish, represented by Fortuny and Rico; Dutch, by Cuyp; English, by Lawrence and Turner, and America, by Abbey. Reynolds' brilliant *Portrait of a Young Lady* illumines the south wall and Abbey's *Sylvia*, on the east wall, contrasts pleasantly with its foreign surroundings. On the north wall is a marvelous work by Isabey, *Country Tavern, Feasting*. Turner's *Boats Carrying out Anchors to the Dutch Men of War*, on the west wall, is a striking example of this great master's work.

The contents of Gallery 72 indicate clearly the particular fascination the Dutch School had for the American collector. Nineteen Dutch painters are represented, two English, one French and one Italian. It is not apparent that any particular bias influenced the selections. It perhaps happened that acquirement depended much upon availability. The group is instructive and illuminating and is bound to have a marked influence upon

WOMAN WITH FLAGON. BY FRANS HALS.

The Great Windmill and the Rainbow. By Jean Charles Cazin.

the work of the American student. Especially noteworthy representatives of the Dutch school are the Van Goyens, the Franz Hals, the Van Dycks and Rembrandts, while the English make a fine showing with portraits by Raeburn and Reynolds. But detailed mention of individual subjects is quite out of the question. The Dutch group represents approximately a period extending from the middle of the fifteenth to the first quarter of the twentieth century.

Gallery 70 is devoted wholly to the paintings of Monticelli, twenty-one in number. The general effect is very pleasing, rich browns and yellowish tones prevailing throughout. The landscapes are in cases masterly but the figure-subjects are often so crudely presented as to seem almost chaotic. It is evident that the artist had early adopted highly conventional methods of color manipulation, adhering to which, realities were allowed to pass more or less into the discard. There is thus a suggestion of unreality pervading the ensemble, but that Monticelli has exceptional claims to be listed with the poet-painters must be allowed. In Gallery 71 are several Corots, the splendid *Ronde de Nymphes* occupying the center of the south wall approaching the climax in landscape art. There are examples of Diaz, Raffaelli, Cazin, Fortuny and Troyon. The four pastels by Degas seem quite out of place. Here also, in strange contrast, is Fortuny's masterpiece, *The Choice of a Model*, perhaps the most admired fig-

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# ART AND ARCHAEOLOGY

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THE CHOICE OF A MODEL.
By Mariano Fortuny y Carbo.

ure-painting of modern times. Gallery 69 contains eight more of the twenty-two works of the great master of the Barbizon School, Corot, first place among which must be assigned to *La Danse sous les Arbres au Bord du Lac*. Corot has practically taken possession of this type of landscape; has so fully preempted the field that no one can paint closely kindred subjects without the danger of being suspected of copying or imitating.

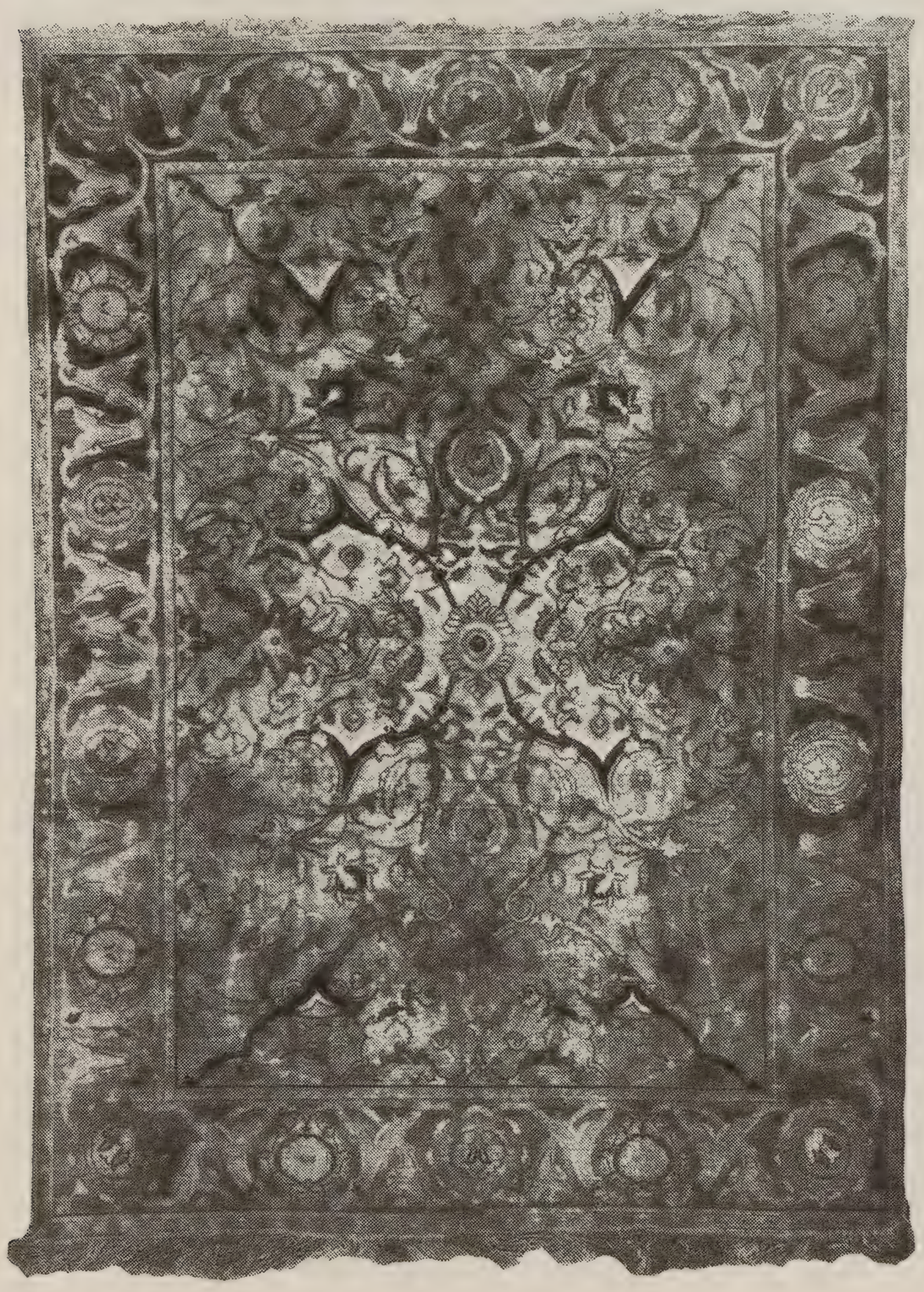
Of extraordinary interest is the set of Gothic tapestries shown on the walls of Gallery 79, lighted from the skylight of the adjoining court. They were made in Arras, France, in the fifteenth century and portray hunting scenes of the Duke of Burgundy. There are four sections, two long and two short, which appear, however, to belong to a continuous subject, as if separately made for adjustment to walls of different lengths. They embody an astonishing assemblage of knights and ladies on horseback and afoot, all in elaborate costume and engaged in diversified activities in a flowery meadow with a background of feudal castles and other buildings. The figures are life size. Much attention is given to the hunt. A falcon is seen in the upper margin of one of the sections bringing down its quarry, and below dogs are in eager chase of fleeing hares. In this same room is a stained-glass window of rare design and great beauty of color, approximately eight feet in height by seven feet in width.

Flag of Truce. By Alphonse (Marie) de Neuville.

GOTHIC TAPESTRY, ONE OF A SERIES OF FOUR REPRESENTING HUNTING SCENES OF THE DUKE OF BURGUNDY. MADE AT ARRAS, FRANCE, IN THE XVTH CENTURY.

Having completed his survey of the upper floor, the visitor descends to the first floor, and passes in review seven splendid rugs, five Ispahan and two French Empire, and pauses before the open portal of the Salon, a feature of superlative popular interest, lighted by the windows of the E Street front. Acquired in France in 1900, it was built into Senator Clark's New York residence. It is still complete in every detail. In the center of the floor is a splendid Ispahan rug eighteen feet in length, with smaller and very beautiful Ispahans laid across the ends. The furnishings—chairs, tables, cabinets, mirrors, candelabra, hangings, etc.—are exquisite in design and color, and the ceiling—painted, or at least designed, by the master decorator Fragonard—is regarded as a masterpiece of treatment.

Gobelin Tapestry. Designed by Claude Audran. "Neptune" (Representing Water). One of a Series of Four Tapestries Representing the Four Elements.



Imperial Polish Rug, Persian, XVIIth Century.

Adjoining is the Louis XV Salon, furnished with particular elegance. The floor is covered with Polish rugs of great beauty and the charming furniture is representative of the particular period. On the walls are three paintings by Boucher, *Venus and Cupids*, *La Musique*, and *Idyllic and Pastoral*, one by Delacroix, *Tiger and Serpent*, and one by Prud'Hon, *Dame aux Yeux Brillantes*.

Magnificent rugs from Persia and India, a XIIIth century stained glass window of great brilliancy from Chartres, and a XVIth century stone mantel occupy Gallery 79.

Turning to the left, the visitor enters the interior gallery and finds himself

LOUIS XVI SALON.

This entire room, including ceiling, interior decorations, mirrors, furniture, etc., was acquired by Senator Clark in Europe and installed in the Louis XVI Salon in his New York residence. It was removed from his New York home and reinstalled in the room especially provided for it in the Clark Wing.

La Musique. By François Boucher.

in touch with a wealth of tapestries, rugs and Empire period furniture. Covering the walls are four splendid Gobelins: *Jupiter, representing Fire, Neptune, representing Water, Diana, representing Earth,* and *Juno, representing Air,* while on the floor is an Ispahan rug of exceptional beauty. An Empire mantelpiece is placed against the east wall, over which is hung the portrait by Madam LeBrun, known as the *Lady with Wreath: Elizabeth de France, Sister of Louis XVI.*

East of rooms 45 and 46, the visitor passes again into the realm of the palette and brush, Gallery 44, and finds surrounding him notable works, twenty-seven in number—21 French, 1 Dutch, 2 Italian and 3 American. The visitor will be especially interested in the portraits of Washington by Stuart and of Mr. Clark by Monvel. Of exceptional importance are landscapes by Innes and Blakelock, and L'Hermitte's *Lavandières, au Bord de la Marne* on the east wall, and three large-size Cazins, *The Great Windmill and the Rainbow, Halte de Voyageurs Avant la Nuit,* and *Home of the Artist at Écouen* on the west. Other works include *Vénise,* a rare venture by Corot. Reaching Gallery 43, the explorer finds himself within the precincts of the main Corcoran Gallery but surrounded by notable gems of the Clark Collection: the six marvelously beautiful Joan of Arc subjects by Boutet de Monvel, and three Ispahan rugs, all very happily placed.

The basement is devoted to the valuable and interesting collections of lace, faience, furniture and archaeological

JOAN OF ARC SERIES: THE VISION AND INSPIRATION. BY M. BOUTET DE MONVEL.

specimens. The latter include 192 antiquities of Greek, Egyptian and Etruscan derivation. There are also a few small sculptures in both marble and bronze by Rodin, Canova and others.

This brief sketch of the Clark Collection and its installation should not pass without mention of the devoted workers, members of the Gallery staff, so largely responsible for the splendid result.

Of the President of the Gallery, Charles C. Glover, who took up the burdens of Washington art when Mr. Corcoran laid them down, it need only be said that his varied activities and unnumbered benefactions in the service of people and city can never be forgotten. His winning of the Clark Collection for the Gallery is but one of the many achievements characteristic of his long career.

Words can convey but a meager suggestion either of what C. Powell Minnigerode, Director of the Gallery,

(*Concluded on Page 204*)

JOAN OF ARC SERIES: THE TURMOIL OF CONFLICT. BY M. BOUTET DE MONVEL.

"Art and archeology". sept. 1924

# HERBERT WARD'S ACHIEVEMENTS IN THE FIELD OF ART

*By* W. H. Holmes

THE Smithsonian Institution is most fortunate in the acquirement of the Herbert Ward African Collection which comprises, beside an extensive assemblage of Ethnological material, a number of bronzes representing the African peoples. The latter, although works of art of exceptional excellence, are assigned to the Museum rather than to the Gallery for the reason that they are an integral part of a great collection which, by the terms of the gift, must be kept together as an exhibition unit. That Ward was a man of unusual ability, enterprise and hardihood is made manifest by the story of his life as told by Mrs. Ward and as recorded in his writings and the writings of others, and that he was highly endowed with artistic genius as well is made manifest by the works of his chisel as here displayed. That Mrs. Ward also is possessed of exceptional ability is shown by the energy with which she supported her husband in his various undertakings, and with which she carried forward to completion the work he left unfinished, as well as by the great skill shown in the installation of the collection, a collection destined to stand always as a worthy monument to them both.*

The impression given by the first glimpse of the dark bronze figures and groups of figures as one after another they come into view in the rather dimly lighted gallery, is that of the weird and mysterious with a distinct suggestion of the dramatic or even of the tragic, and this impression is much intensified as one catches glimpses of the walls glistening with a confused, yet beautifully arranged, array of strange implements and sinister looking weapons. The observer marvels at the extent of the exhibit. That one man in a lifetime of wanderings in Africa, even with subsequent additions, could have gathered together even the half of these things almost challenges belief.

Perhaps the most extraordinary happening in the remarkable career of this hardy adventurer was his almost unheralded step from the restless life of a wanderer in African wilds into the realm of art. Although he had practiced sketching from his boyhood and had wielded the pencil whenever he happened to have one during the days of his wanderings, he could not himself have anticipated the success that attended his entry into the somewhat exclusive realm of sculptural art. Settling first with his collections in London, he bethought himself to portray some of the interesting people with whom he had lived and worked, and began by modeling the head of a typical African. A duplicate of this in bronze he gave to his friend, Ashton Knight, who, in 1901 sent it to the Paris Salon, where it was accepted and shown, his first venture becoming thus the first of a series of most unusual artistic triumphs. He gained recognition at once and the encouragement thus accorded resulted in his removal with his collections to Paris, where in a brief period of years, 1900–1912, the works shown in our National Museum exhibit were exe-

*The installation of the bronzes in the National Museum repeats in most respect the original installation in the Sculptors Studio in Paris.

PARTIAL VIEW OF THE WARD EXHIBIT AS INSTALLED IN THE NATIONAL MUSEUM

cuted. Examples also are to be found in the Art Gallery of Johannesburg, South Africa, and in the National Museums of Cardiff, Wales, and Nantes, France. The bronze head referred to, on which he gained his first recognition, is now in the Luxembourg, as is also the head of a girl, executed a little later.

In Paris Mr. Ward was accorded every possible honor. He received all the medals, including the highest that can be awarded to a foreigner. He was made a Chevalier of the Legion of Honor and elected to one of the three most exclusive clubs of Paris, the Cercle de l'Union Artistique.

It happened that Mr. Ward counted among his friends Mr. Sterling Heilig, a well known popular writer who has published much of interest regarding him—his work, his thoughts and his sayings, and it seems most fitting that the latter should be given permanent record in this place since by no other means can we come so near the man we are called upon to honor.

Speaking with Heilig of his reception in France, Ward freely expressed his gratitude as recorded in the following paragraphs:

"There is a sense of freedom and of enthusiasm about Paris. You know that there are people all around you doing things, doing the same thing that you want to do; and although you do not visit them, you feel as if you also want to do your best with all your heart and soul." "Sculptors and painters, as a rule," he continued, "go through a long course of training in which they are influenced by the classic, and any original feelings they are

THE CONGO CHIEFTAIN

THE SCULPTOR, CARVING A WOODEN FETISH

THE FIRE-MAKER

born with are not strong enough to stick, because they see how absolutely perfect all this classical stuff is. Consequently they lose confidence and specialize on some ordinary theme, which has been done before, and they do it either better or not so well as it has already been done. Now on the other hand travelers, as a rule, are chaps who lack one quality, they regularly have no patience. To go forever is in them. They pass all kinds of interesting things, as does the modern automobilist—go like blazes, don't stop. Such is the spirit of the traveler in a new country, on, on, going, going. But if you get the combination of a chap who is fond of art and who has traveled, and who represents in his art the essence of what he felt as he traveled, you have there something that must be of interest."

"In all these things," speaking of the seven or eight big statues, "the idea was to make something symbolical—not an absolutely realistic thing like wax works in an anatomical museum—but to make something which demands two different requirements; the thing must have the spirit of Africa in its broad sense, and at the same time it should fill the requirements of the art of sculpture. That man (pointing to the seated figure of the chieftain), take him. One man is no good; one man represents nothing. I wanted that bronze to represent not one chief, but a hundred chiefs. When you pass five years of the impressionable age from twenty-one to twenty-six, and when you are naturally in sympathy with people, interested in all you see, it seems to me that it is bound to dominate your life. And that is the whole story."

"Speaking of the standing warrior," he said, "as a rule warriors in sculpture have their arms flung out, are full of movement, but I have been present at a deal of fighting and have seen, alas, a deal of killing, and it is my experience that the man who is the most intent, absolutely, on killing somebody, is the man who is so intent that he keeps himself in, knitted together like a modern boxer. Having seen much fighting, when I came to do a figure like this, my idea was to represent all I have seen of many instantaneous visions of battle, as quick as lightning. He does not represent one warrior, but a hundred warriors."

"This work has been done because I love it, and if I have had a little talent for the thing, and if fortune has favored me to do exactly as I please yet each work has cost me pain like a woman

bearing a child. I have gone through periods when I thought it was not worth while, and the next day I have felt more hopeful and pulled out of the mess. Anything worth while is like that; you must be at times absolutely discouraged and you must rescue it afterwards. The thing that goes all right from the beginning is no good."

"Many people ask me, 'Why do you do these ugly negroes? Why not do things that can be put in a drawing room?' But even if a man does ugly negroes and knows what he is doing, and manages to get his soul into it, there will some day come along the men who understand."

### THE CONGO CHIEFTAIN

As the collection is now installed in the northeast range of the first floor of the Museum, one enters through an open gateway in the low massive carved wooden railing embellished with small carved figures in the Congo style, he passes the portrait bust of Ward at the left and faces the bronze image of the Congo Chieftain, an imposing figure in dark bronze somewhat larger than life. Supported on a massive pedestal of dark wood embellished with carvings in native style, he is represented as seated on a lion skin in an attitude of attention or expectancy. His powerful legs are doubled up against the body. His back is supported in part by a native chair of strange construction from the sloping back of which is suspended a cluster of human skulls, attesting, no doubt, his prowess in battle and symbolizing his office as chieftain.

The figure is strongly modeled and suggests great physical strength. The massive trunk is bent forward. The head is crowned with heavy locks which hang down at the sides and back. The face is massive. The eyes, shadowed by strong brows, peer forward between the parted knees. The expression, seemingly stolid, does not, however, admit of any question as to the place the Chieftain holds and intends to hold among his people. The right hand grasps a strange weapon, a spear-like mace, the point of which is set in the ground against the side of the right foot. The left hand clasps the left ankle and stabilizes the pose. The only dress is a loin cloth trimmed with shells and a necklace of shells and of teeth of lions. It is a work to attract and hold the attention of the thoughtful visitor.

THE FOREST LOVERS

### CONGO ARTIST

One of the most telling presentations of the primitive African, physically and culturally is the figure of the Congo Artist (Souvenir de Voyage Expedition

MOTHER AND CHILDREN IN FLIGHT

Stanley). The powerfully modeled figure of the man, something over life size and nearly nude, sits flat on the ground; his long, strong legs are spread wide apart while the right arm is extended at full length between them; the hand is closed save the heavy forefinger which scores the figure of a serpent deeply in the soft clay. The head is crowned with a mass of hair, short plaits of which hang down at the sides and cover the neck at the back. Across the forehead there are knottings of the hair, while the knotted whiskers extend in a single row from ear to ear. The features are naturally the center of interest, indicting concentration upon the drawing. The attitude of every member of the body, the action of every muscle and the expression of every feature contribute to the effect. One would expect the toes to tighten in sympathy with the finger pencil as it turns the sharp angles and to relax as the curve straightens out, and the lips and brow, although in rigid bronze, are so modeled as to seem to have the mobility of life.

MOTHER AND CHILDREN IN FLIGHT

A young mother with her two children, a boy of five and a babe seek safety in flight from dreaded dangers typifying the precarious existence of the cannibal tribes. The mother, pressing forward in agonized expectency, is nude save for a fringed strand round the waist draped in front, a simple necklace of shells or animal teeth and wristlets and anklets of metal. Her body and face are embellished in a tasteful manner with relief scarifications and her hair knotted in part across the forehead is held in place at the back by a heavy pin. The babe is supported in a sling of rough fabric or skin and clings to the mother's left side held tightly in place by her left arm. The naked boy, clinging to the mother's left leg, is held by her right hand and, like the mother, is anxiously peering forward in anticipation of danger. The tragic story is well told; the expression of the features, the attitude of the bodies and every movement of the limbs contribute to the effect. It is a conception presented without a fault.

That human nature is the same among all peoples and that affection of mother for her children is universal is exemplified by the following incident related by Ward:

"One day, whilst strolling through a native village, my attention was attracted by the piteous moaning of a woman. I found her lying upon a heap of refuse—banana peelings, sweepings, fishbones and rubbish, all seething in the hot sun. The poor creature appeared to be in great distress. Her body was smeared with blood and filth and the flesh was literally torn from either side of her face, leaving her temples bare and raw.

"In her agony she had clawed and torn her flesh with her finger nails. Her despair was indeed pitiful to behold, and I sought to soothe her, but all in vain.

"Turning to a native who was standing by I inquired in the native language: 'What ails this woman? What manner of malady is this? Quickly tell me words to explain this.' The savage shrugged his shoulders and with a scornful toss of his head replied: 'That woman's baby died a few days ago. See! She bleeds herself with grief. That is all!'

"Grief. The pathos of the scene would have moved a heart of stone. There at my feet was a revelation of savage feeling, of love and grief, of the deep emotions that can be enjoyed and suffered by one of a cruel, cannibal

THE SORCERER

race. As a mother, this woman had cherished and loved her child; as a savage, ignorant of faith and forlorn, she had mourned her infant's death."

THE FIRE-MAKER

No art is more essential to the human kind than the making of fire, and the fire maker as here presented is a familiar figure to all students of primitive peoples. The great virility of this figure, the splendid genius that created it, cannot be fully realized until it is closely studied, until the hand is placed upon the life-like bronze; it seems the real man of flesh and blood and action. The pointed implement of bone or other hard material is set in the surface of a dry piece of wood and twirled between the palms of the hands until heat is generated and a spark arises igniting the ready timber necessarily at hand. It is an art practiced in identical form during the long stages of human history, is practiced in time of need by peoples in all stages of advancement and must continue to be practiced on occasion to the end of the human career in the world.

DEFIANCE

This remarkable statue depicts the human savage, the primitive man not yet freed from the deep shadow of the wild, although it is apparent that the represents a stage of culture ages above the horizon that separates the prehuman from the human stage, for he wears a loin cloth trimmed with cowrie shells and anklets trimmed with pendent teeth of animals. His hair is neatly arranged, his chest is embellished with scarifications applied with excellent taste and he grasps in his right hand a deadly weapon of steel.

The presentation is masterly and a culminating achievement in the career of this gifted sculptor. The heroic figure quivers in expectation of immediate and deadly encounter. Every sinew is knotted in readiness for the instantaneous spring, while the threatening attitude and the fierce visage are calculated to strike terror in a foe not well accustomed to the deadly encounters of a cannibal race.

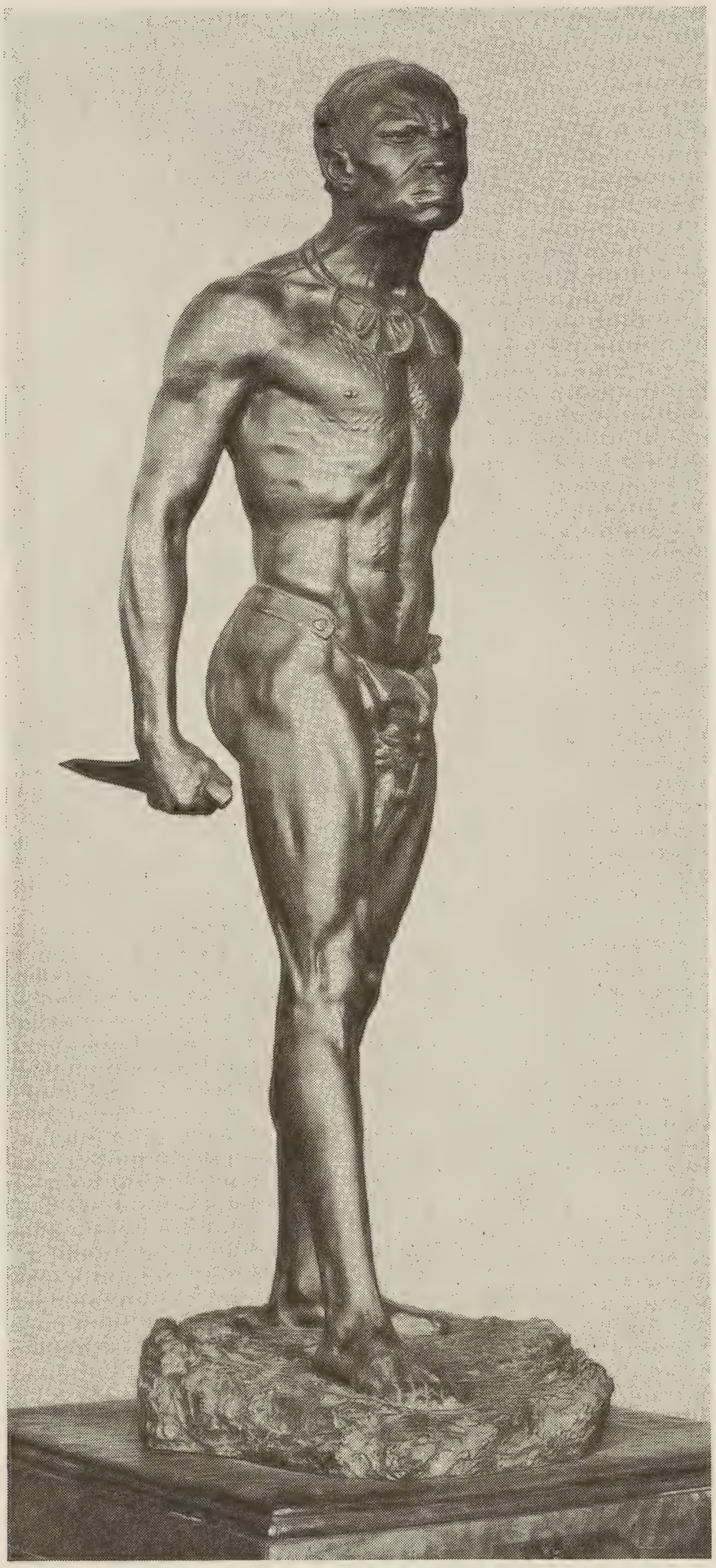
It is especially to be noted that in this and indeed in all the sculptures that Ward has left us, there is an absence of the mannerism that so often creeps into the work of school-trained artists. Every lineament is as the work of nature's own facil and vigorous chisel.

It has been said that the man who stood for this statue in Ward's studio in Paris was a mild mannered negro, possibly without the least knowledge of the fierce encounters of the Congo, and that in order to obtain the desired attitude and expression, Ward said to him: "Now let me see how you would look if a man stole your wife." The result is here perpetuated in the rigid bronze.

THE SORCERER

The African tribes are believers in the existence of mystic powers which control more or less fully the welfare and destinies of the people. These powers, usually evil, are often believed to reside in members of the tribes, who, through some misfortune, have come to be suspected of having affiliations with the spirits of evil and of exercising on occasion their mysterious powers.

Due to the constant dread of malevolent spirits and the desire to defeat their supposed machinations, certain individuals among the people, taking advantage of these beliefs, assume to be able to detect the workers of evil and by taking advantage of their fears, acquire great control over the simple people. This is the Charm Doctor or



DEFIANCE

Sorcerer. The practitioner, in order to impress his audience, resorts to varied cunning devices. He holds aloft his personal fetish, a carved wooden figure assumed to have magical power and works himself into a frenzy, performing wild antics, as shown in this wonderfully modeled figure.

So fully are the people deceived that on the Sorcerer's announcing that the evil spirit is possessed by some old person, usually a woman, or perhaps by a personal enemy, the dangerous person thus pointed out is at once destroyed. This, in the understanding of the people, serves to break the evil spell.

### THE FOREST LOVERS

The story of the mating of the young is a universal story common to the forest and to the palace alike. This verile bronze typifies this most interesting stage in the life of the human individual and of the human race. The pair is seated in chaste embrace, the young woman adorned with a metal anklet only and the man with a necklace of teeth and shells.

### DISTRESS

Ward knew the peoples of the Congo more intimately and has written regarding them more appreciatingly than any other explorer of the dark continent. He has told us more of them, of their habits and customs, of their virtues and vices than any other of the many who have penetrated the African wilds, and these sculptures tell of their physical traits more effectively than can be told by any other means.

"Distress" is the powerful figure of a nude African, the work untouched by a trace of the convention that prevails in the sculptor's art in all climes and among all peoples. The entire body is affected by the intense emotion; every member aiding in the expression which is focused in the attitude of the bowed head, the face deeply buried in the muscular arms which envelop the neck and shoulders in close embrace. The story, the universal story of mortal distress, is so fully told by the sculptor that words can add nothing.

Not less interesting than the bronzes already described, are the figures of the native sculptor, who, with the actuality of life, carves his wooden fetish; the burden bearer, the slave woman bringing from the forest the heavy load of fagots; the reclining figure of the young woman typifying the physical comeliness of the black race; another female figure, and the several busts of men and women, doubtless replicas, in part at least, of the early works which brought the genius of Ward to the attention of the art world of Paris.

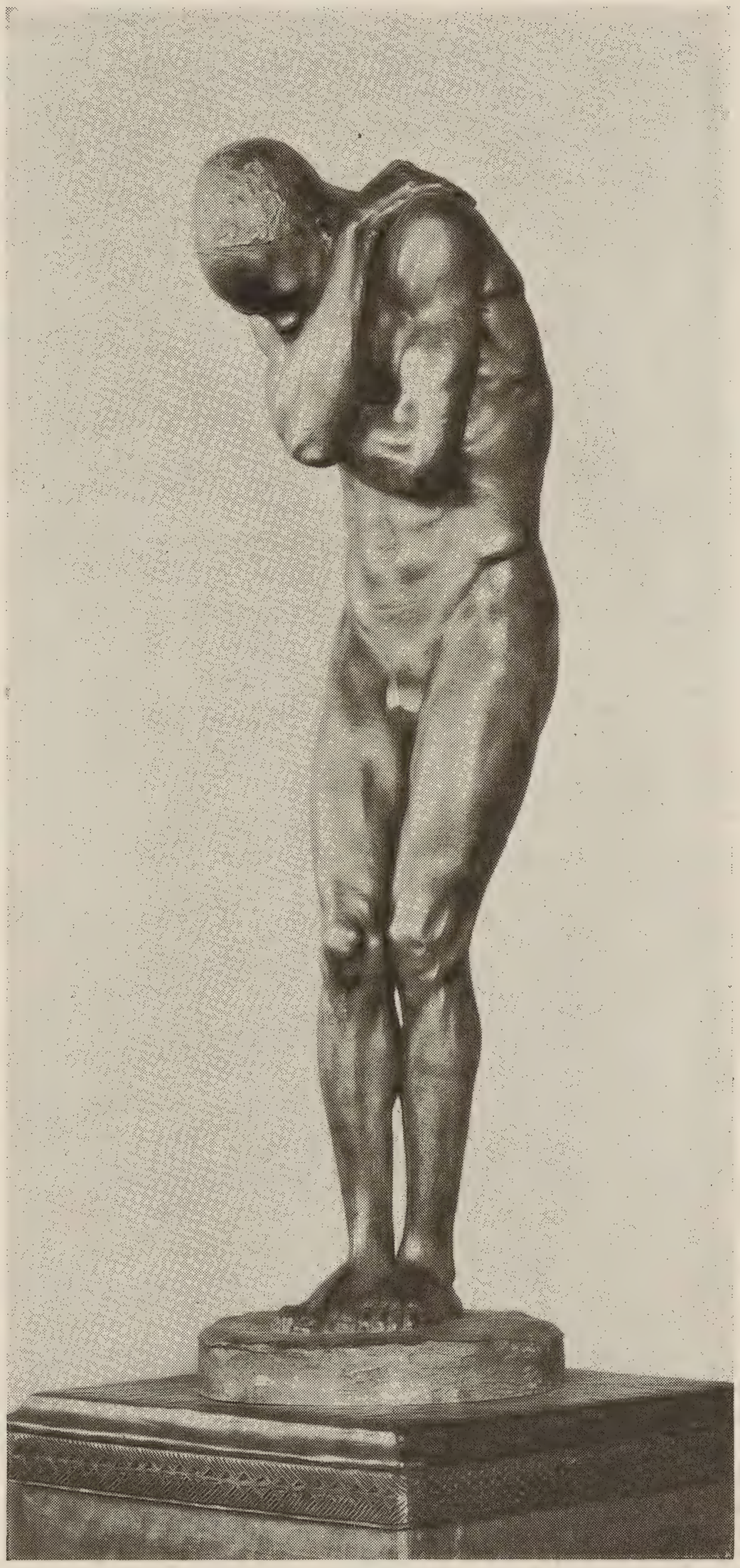
Thus Ward's genius has presented in an attractive, even a fascinating manner, a people whose status, according to his own story, is at the very bottom of the ladder of civilization, a people living in a manner hardly above that of the beast of prey and excelling the brute in brutality, for the lowest brute does not systematically hunt and kill and feast upon the bodies of its own kind.

Sterling Heilig's estimate of Ward's work is expressed in the following words:

"The sculptor has infused into the dead bronze the pathos, the dignity and the genius of the African forest dweller. Nothing but sheer power could have forced upon western cultured superficiality the interest which Ward's work excites—interest in a race long persecuted with pitiless cruelty, a race of another color, remote, incomprehensible to the western mind."

The triumph of Ward's genius is proclaimed in the following lines by Miss Leila Mechlin:

"Mr. Ward was a man of extraordinary personal magnetism, he had enormous resources within himself; his habit of thought was direct and simple; thus, when he came to give his entire time to sculpture, he was immediately able to produce, without the usual apprenticeship, works of not only pronounced merit but bigness in conception. He modeled not because he wished to produce art but because he had something he wanted to say. For this reason undoubtedly there is not the least trace of self consciousness, on the part of the artist to be found in any of his works. In strength, power and virility they have seldom been equaled. They are plastic, and in rendering peculiarly sensitive. They are, to be sure, primitive man-ugly but paradoxically beautiful in strength, finely and firmly modeled, amazingly true—realism at its best, because touched by a large sense of humanity."



DISTRESS

*The American Magazine of Art, April, 1922.*

# CURRENT NOTES AND COMMENTS

## *American Schools of Oriental Research.*

The American Schools of Oriental Research have taken some long steps forward during the past summer. They rejoice in the receipt of the two bequests of the Rev. Dr. James B. Nies, which have now been paid over. One bequest of $50,000, with interest for a year added, will be immediately used for the erection of the building on the property in Jerusalem, to be named in memory of Dr. Nies's wife, Mrs. Jane Dows Nies. Plans for this building have been for long time in preparation. They were drawn by Mr. Ehmann, a distinguished architect in Palestine, with the cooperation of Prof. A. T. Clay and Director W. F. Albright, and revised by the Consulting Architect in this country, Dean Meeks of the Yale School of Fine Arts. These plans were approved by the Trustees, and were forwarded to Jerusalem in July, with instructions to Director Albright to obtain bids immediately and to forward the work of construction. It is hoped that the building may be well started before the rainy season. The other bequest of $10,000, known as the Jane Dows Nies Endowment Fund, is to be used for publication and will be applied to the publication of the School's Annual, the fourth volume of which has just appeared. This fund will net over $500 a year, and a payment for the past two years of over $1,000 has been received.

The Annual Professor in Jerusalem the coming year is Prof. Max L. Margolis, of the Dropsie College; the Fellow is M. Harald Ingholt, late Fellow in the Graduate School at Princeton University, who has just taken part this last spring in a very successful French expedition to Palmyra. Prof. E. Chiera of the University of Pennsylvania will be Professor in Charge at the School in Bagdad, the first incumbent for a whole year. Professor Clay formally opened this School last November and spent some time in Mesopotamia and adjacent regions.

The nucleus of a valuable library has already been established in Bagdad by the Schools through the gift of the late Professor Jastrow's valuable Assyriological collection, and to this it is expected that the library of the late Dr. Wm. Hayes Ward, publicist and Orientalist will soon be added, as he bequeathed his library for such a school to be founded in Mesopotamia.

## *Central Ruins of Rome Soon to be Excavated*

Roman archeologists from Raphael to the present day have always cherished one special dream—that of excavating and bringing to light the remains of the group of Imperial Fora, which occupy the space between the Capitoline and Quirinal Hills. They begin, in point of time, with the Forum of Julius Caesar; then come those of Augustus, Vespasian and Nerva, and the Forum of Trajan, which was nearly as large as all the others put together.

These Fora presented a series of magnificent public buildings, colonnaded squares, temples and basilicas, which in the course of time not only fell into ruins, but became completely hidden by what Lanciani calls "ignoble superstructures." The low-lying Forum of Augustus was reduced to a swamp in the Middle Ages, the one surviving archway being known by the significant title of "Arco Dei Pantani." The ground was drained and the level raised in the sixteenth century, when new streets were laid out, and the convent of the SS. Annunziata was built in and about the central temple of Mars the Avenger, dedicated by Augustus after the battle of Philippi.

The demolitions that will shortly be begun will bring to light the north hemicycle of the Forum, the cella and the porticoed vestibule of the temple and the "favisse," or cellars, where the priests of Mars used to keep their treasures and the savings of many private citizens to whom they acted, in a certain sense, as bankers. All these remains are said to be in a wonderful state of preservation.

# BOOK CRITIQUES

*The Outline of Art. Edited by Sir William Orpen. With over 300 illustrations, of which 24 are in color. In two volumes. New York and London: G. P. Putnam's Sons.*

The editor says at the close of this introduction: "In the OUTLINE there will be attempt to print all the details of the history of art for six hundred years or to indulge in learned argument and criticism. We propose to reproduce as many as possible of the greatest pictures in the world and to say enough about their painters for the reader to understand what are their peculiar characteristics and what are the qualities of their work that make it beautiful and inspiring." This defines the limits the Editor has imposed.

The Story of Painting since its rebirth in Italy in the beginning of the fourteenth century up to the present, with only incidental mention of sculpture and other arts, is to be told. Thanks to those limitations the thread of continuity is carefully preserved and we have in the 491 pages of text, interleaved abundantly with over 300 full page illustrations, of which 26 are in color, one of the most readable and instructive surveys of the historical development of painting since the Middle Ages that have appeared in recent years.

The titles of the twenty-five chapters into which the work is divided show the nature of the treatment; "The Birth of Modern Painting," "Invention of Oil Painting," "Wonder of the Rennaissance," "The Road to Venice" and "Splendors of Venice," "Dawn of the Reformation," "The Pride of Flanders," "Sunshine and Shadow in Spain," "How Art Rose with the Dutch Republic," "Dutch Painting in the Seventeenth Century," "Rise of French Painting," "English Masters of the Eighteenth Century," "Eighteenth Century British Portraiture," "The French Revolution and Its Influence on Art," "Rise of Landscape Painting," "National Landscape," "The Pre-Raphaelites," "Romantic Movement in France," "Modern Dutch School," "The Influence of the Far East," "Realism and Impressionism in France," "Post-Impressionism, Cubism and Futurism," "Art During the Great War" and "The Art of Today."

Under these general headings the life and style of the great artists of the world are discussed with especial regard to their aesthetic values and with reproductions of their masterpieces, the merits of which are duly described. The reader who is especially eager to know the differences between the various schools and styles of painting will find these volumes rich in suggestion. For example, the chapters on Impressionism and Post-Impressionism, Cubism and Futurism will lead the reader to a more intelligent appreciation of the paintings of Monet, Cezanne, Ganguin, Matisse and their contemporaries, as the excellences and faults of these modernists are analyzed in a way to awaken more intelligent judgment of their works.

One of the notable omissions is the failure to mention the achievements of America, especially in the chapter on "The Art of Today." Conspicuous attention is paid to those expatriated Americans who have lived and achieved fame abroad—Whistler and Sargent—but no attention whatever is made to our own great painters. When will trans-Atlantic writers on art awake to the fact that there are American architects, sculptors, and painters who are the peers of their British and French confreres?

One hesitates, however, to make the friendliest criticism of a work so well conceived and so satisfactorily executed, and our thanks are heartily given to Sir William Orpen for his masterly treatment, and to the publishers for producing so timely and attractive an "Outline of Art."

MITCHELL CARROLL.

*The Art Spirit. By Robert Henri. Philadelphia: J. B. Lippincott, 1923.*

This little book so full of clever observations, of philosophy, helpful teaching for the artist, for anyone who seeks knowledge of art—is a compilation, "notes, articles, fragments of letters and talks to students bearing on the concept and technique of picture making, the study of Art generally and on appreciation."

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This sub-title covers the contents and purpose of the book. No one is better fitted to talk about Art, one who has lived Art, made Art, and taught Art, as has Robert Henri.

His comments are clever, sparkling, keen and witty. To open the volume at random, anywhere, are succinct and pithy lines. He says: "Don't follow the critics too much. Art appreciation, like love, cannot be done by proxy. It is a very personal affair and is necessary to each individual."

His letters of criticism and lectures to his students, must be an inspiration and if they cannot paint like their master, his generous praise of their work, where merited, and kindly suggestions must be exhilarating and encouraging.

"The world and life are common every day and almost empty to a great many people, but there are those who see that the world and life are mysteriously beautiful. There is a latent possibility of specific and penetrating vision in each individual. The thing is to develop this possibility."

The book is compiled and arranged by Margery Ryerson, a pupil of the artist, and it is very evident that the "art spirit" and appreciation has been acutely awakened in *her*.

HELEN WRIGHT.

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**PORTER SARGENT**

**14 Beacon Street Boston, Mass.**

*The Art of Color. By Michel Jacobs. Doubleday, Page & Co.: New York, 1923.*

One of the most popular books on color, is this new theory, evolved by Michel Jacobs, Director of the Metropolitan Art School of New York.

It is designed primarily for students and the author makes many applications to which his color system can be adapted.

In fact he believes it can be of service to the portrait painter, architect, landscape painter, interior decorator, costume designer, stage designer and even house painter.

There are forty-three illustrations, among them several small landscapes by the author, very charming in color and composition.

The various plates and charts, with a dictionary of colors, will undoubtedly be of vast service to artists. The layman finds it a bit too technical for perfect comprehension, though it is called a "simple treatise."

H. W.

# THE NATIONAL GALLERY OF ART

*Announcement*

The National Gallery of Art, which is the legal depository of all objects of art belonging to the nation not lawfully assigned to other custodianship, has heretofore existed as a dependency of the National Museum, one of the six coördinate units appropriated for by Congress under the Smithsonian Institution. On July 1, 1920 the Gallery was separated from the Museum and became the seventh coordinate administrative unit under the Institution. This resulted from the passage by the 66th Congress of an amendment to the Sundry Civil Bill providing "for the administration of the National Gallery of Art by the Smithsonian Institution, including compensation of necessary employees and necessary incidental expenses." The Gallery has now an organization of its own and a modest staff with Dr. W. H. Holmes, as director, the collections of art works having been brought together in large measure under his charge as Curator while also Head Curator of the Department of Anthropology, U. S. National Museum.

The recognition of the Gallery as a distinct administrative unit is regarded as a most important step in the development of our national art interests since it opens the way to the building up in Washington of collections comparable in rank with those of other important centers of culture. The Gallery is already recognized as occupying a worthy position among the galleries of the country, although without a home aside from the limited space alloted to it in the greatly overcrowded halls of the Natural History Museum. It is confidently expected, however, that in the near future Congress will authorize the erection of a suitable building for its accommodation. The building contemplated by the Smithsonian authorities embodies in its plan the housing, for a period at least, of both the art gallery and the division of history, the former occupying at present, upwards of 20,000 square feet of the floor space in the Natural History museum building and the latter upwards of 75,000 square feet in the three buildings. Other collections expected in the near future will still further encroach upon the scientific departments.

The Smithsonian Institution was founded in 1846 and art was recognized in its fundamental act as one of its four departments, but in the early years little was done to further this feature, available funds being very limited, and progress was further hindered by a disastrous fire which in 1865 burned out the upper story of the Smithsonian building destroying in large part the art collections. The Gallery developed slowly until 1906 when a collection of art works was bequeathed to the Corcoran Gallery of Art by Harriet Lane Johnston, mistress of the White House during President Buchanan's administration, subject however, to the condition that should a national gallery be established in Washington they should become the absolute property of that gallery. This led to an inquiry regarding the status of the Institution as a national gallery and the question was referred to the Supreme Court of the District of Columbia which rendered the decision that the Institution is the duly constituted National Gallery of Art. The collection was, therefore, assigned to its care. Since that time the national collections have been increasing rapidly, chiefly through gifts and bequests of art works. Among the

gifts may be mentioned the William T. Evans Collection, regarded as one of the choicest collections of contemporary American paintings existing, and the Ralph Cross Johnson gift, which comprises 24 paintings by leading European masters, fully illustrated in the present number of this journal. Numerous minor collections are worthy of mention among which are "The A. R. and M. H. Eddy Donation" of oil paintings, miniatures and ivories; a large collection of art objects, the gift of the Reverend Alfred Duane Pell of New York; and 82 paintings and drawings by French artists, the gift of the French people in recognition of the part taken by America in the war with Germany.

Although no provision is made for the purchase of works of art by the Gallery a considerable fund is made available by the will of Henry Ward Ranger which will insure important additions each year, and other like resources are expected to materialize in the near future. An anticipated addition of particular moment is a collection of portraits of personages prominently connected with recent international affairs which is in preparation by a committee of patriotic citizens recently organized in New York. The foremost American portrait painters are engaged upon the work and nearly a score of portraits are already finished.

The value of the National Gallery collections already in hand is estimated in millions, their acquirement being due entirely to the generous attitude of American citizens toward the Smithsonian Institution, no single work now in its possession having been acquired by purchase. It can hardly be doubted that when a building is provided in which contributions can be cared for, and presented to the public in the manner they deserve, many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of the national institution. The authorization by Congress of a suitable building for the Gallery is all that is necessary to make Washington in the years to come an art center fully worthy of the nation.

The maintenance of a reasonable standard of excellence in works of art accepted by the Gallery has been provided for by the appointment of an advisory committee the members of which are W. H. Holmes, Chairman, Edwin H. Blashfield, Douglas Volk, Herbert Adams and Edmund C. Tarbell.

The Freer Gallery which is, by the terms of the gift, a distinct administrative unit under the Smithsonian Institution, to stand forever as such, will occupy the superb gallery provided for it by the donor, Charles L. Freer of Detroit and designed by Charles A. Platt, architect. The Gallery will be administered, as stipulated by the terms of the Freer bequest, by a staff separate from the National Gallery proper and fully provided for by the Freer Estate. It is a matter of deep regret that Mr. Freer should have died on the very eve of the realization of the great undertaking to which his life was chiefly consecrated.

From "Art and Archaeology" September, 1920

XXII

THE
AMERICAN MAGAZINE OF ART

VOLUME XIV JULY, 1923 NUMBER 7

# SHALL AMERICA HAVE A NATIONAL GALLERY OF ART?

BY W. H. HOLMES
Director, National Gallery of Art

THE RANK of a people in the scale of culture may, in large measure, be determined by the degree of its appreciation of beauty and by its embodiment of the elements of beauty in the works of its hands; while the art museum, the treasure house of that which is beautiful, has the important function of placing before the people, for their enjoyment and inspiration, examples of the products of taste in every branch, of all times and of all peoples, from the simplest forms of embellishment to the loftiest achievements of the masters.

The people of America have in Washington the nucleus of a National Gallery of Art, which is at present a department of the Smithsonian Institution, developed under the authority of the Board of Regents of that Institution. The growth of this gallery has been, until recently, very slow, due to the facts that no gallery building is provided, that no provision has ever been made for art as a separate or special branch of the Institution, save a modest appropriation by the Congress during the three years just passed for the care of the rapidly growing collections.

These art treasures have accumulated mainly during recent years, and entirely as gifts and bequests from public-spirited citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the Institution whose activities have to do with the entire range of the esthetic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above the realm of use into the realm of the purely esthetic. The Institution, without special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the four buildings of the Smithsonian group provided for scientific, technical, and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them.

Strangely enough, no single work of painting or sculpture has been acquired for the National Gallery of Art by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. Our American

[1] A paper read at the Fourteenth Annual Convention, the American Federation of Arts, St. Louis, Mo., May 23–25, 1923.

THE CUP OF DEATH ELIHU VEDDER

EVANS COLLECTION, NATIONAL GALLERY OF ART

people may well pause and ponder on the significance of this fact.

Galleries and art museums have been established in a number of our principal cities and rapid progress is now being made in the accumulation of art treasures, and it is, indeed, unfortunate that the National Gallery should at this time, through lack of funds and accommodations, be compelled to practically close its doors to the current of art works seeking a permanent home.

Is it not, then, time to ask: How shall the American people prepare the way for the reception and utilization of the great body of art treasures assuredly within their reach? How shall America attain a creditable standing among the cultured nations of the world in the field of art, save through the venture here suggested—the erection of a gallery building worthy of its noble purpose.

The nation has acquired during the last dozen years, by sheer good fortune, art valued at several million dollars, all through gifts and bequests, and strange to say, for the larger single unit of these collections, the donor, Mr. Freer, realizing the lack of national accommodations, provided the gallery building required. It is, possibly, too much to hope, however, that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name.

The Freer collections and the beautiful building to house them together form one of the most generous and complete gifts ever made to any people. The collection itself was brought together with a definite purpose, expressed by Mr. Freer in these words: "My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind," and it includes, besides American paintings by Whistler, Dewing, Thayer, Tryon, and others, priceless Oriental paintings, sculptures, bronzes, jades, and textiles among which are antiquities of great variety and intrinsic value. The gallery includes, in addition to the exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility will

HIGH CLIFF, COAST OF MAINE — WINSLOW HOMER

EVANS COLLECTION, NATIONAL GALLERY OF ART

be offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery, and that the Oriental field is to be exclusively cultivated, ample funds being provided for the purpose. All honor is due to Mr. Freer for this splendid gift to the nation.

It should not be forgotten that in erecting the National Gallery, of which we dream, we are rearing a temple to be devoted not to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve not only as records of the triumphs of genius in the past, but as the foundation upon which America's art future shall be built, insuring advance, step by step, to higher levels than the world of the present can claim.

The present appeal is intended as a step in publicity, in bringing a definite knowledge of the unfortunate state of our national art to the attention of the American people, who, it is felt, should now begin to realize, not only that we are without recognition of art as a national asset, but that we are far behind other nations in that particular department of culture which characterizes the highest civilization—the state known as enlightenment. We seek to stir the pride of a people unaccustomed to take a second place in any field.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in

# ILLUSIONS

BY

HENRY B. FULLER

EVANS COLLECTION, NATIONAL GALLERY OF ART

AN INTERLUDE — WILLIAM SARGEANT KENDALL

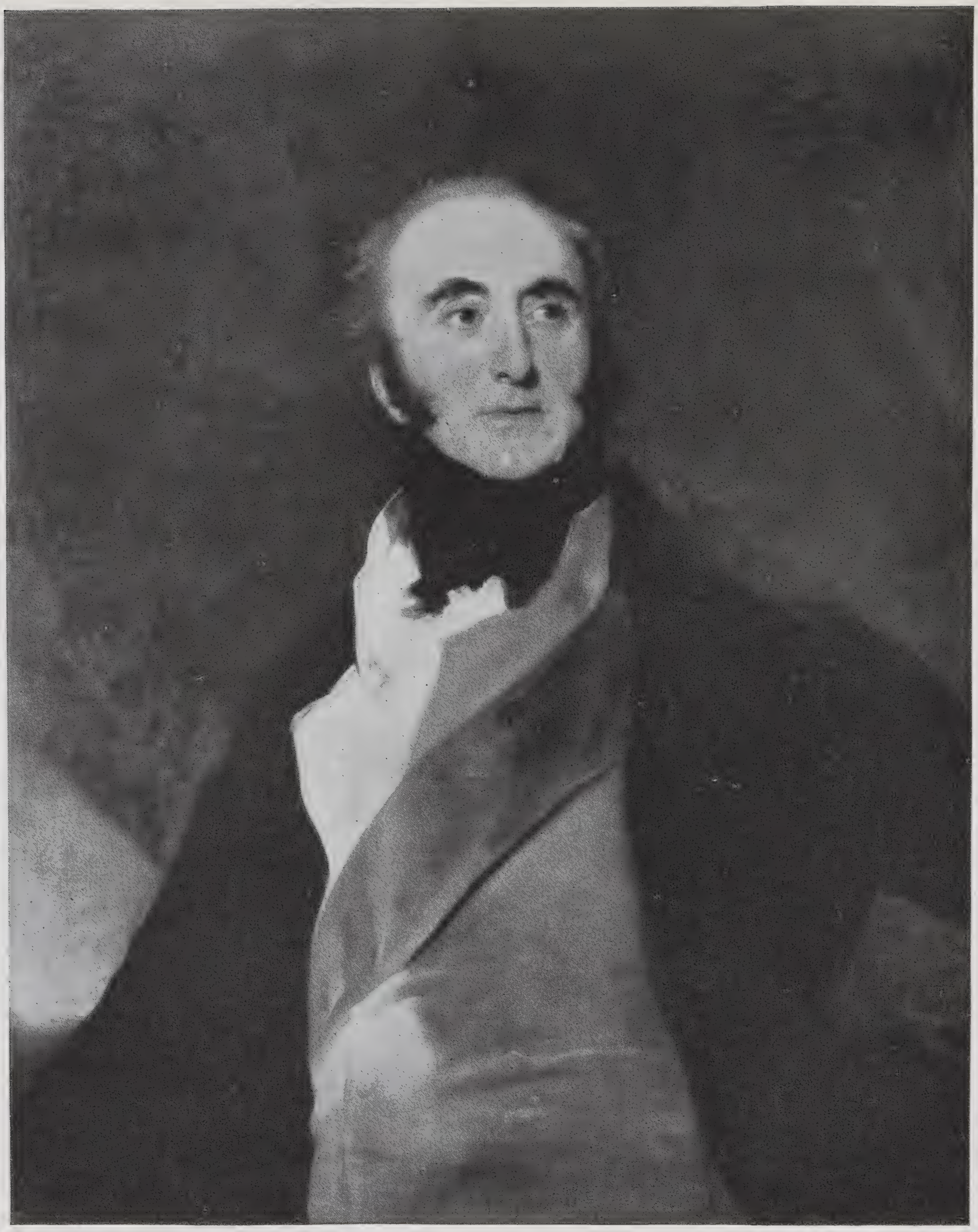
EVANS COLLECTION, NATIONAL GALLERY OF ART

commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, the sturdy trunk of the tree of cultural progress, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation has grown a mighty trunk and a leafage of great abundance, and it is now time to recognize, as a nation, the vital significance of the bloom.

Let us then ask: What agencies can be enlisted in the promotion of this great cause? Can the national legislature be prevailed upon to meet the devotees of art half-way; providing the means of realizing this treasure house of the best that men have done in the boundless field of art, this fitting symbol of civilization—a National Gallery of Art?

Is it not within the bounds of reasonable anticipation that in the desire to force the



LORD ABERCORN — SIR THOMAS LAWRENCE

RALPH CROSS JOHNSON COLLECTION, NATIONAL GALLERY OF ART

matter to an issue, owners of great collections, having in mind the ultimate disposal of their treasures, should arrange that in case the National Government provides a gallery building within a reasonable period, their treasures shall become the property of the whole people?

The great importance of prompt action becomes apparent when it is recalled that the failure to provide housing for possible additions to the national collections means a great annual loss to the National Gallery—to the nation. The yearly addition of art works between 1905 and 1920, the latter the date of the complete exhaustion of gallery space in museum buildings, averaged upwards of half a million a year, while the entire increase per year for the three years since the latter date has fallen below $40,000. The loss to the gallery and the nation at

this rate would, in a score of years, amount to a sum equal to the erection of a building worthy of the name, and there can be little doubt that if a gallery building worthy of the name awaited the inflow of gifts and bequests, accessions would reach the substantial figure of half a million per year, as heretofore, or who shall say not twice that figure? Private owners, seeking a final resting place for their treasures, would doubtless, in many cases, prefer to be represented in a gallery belonging to the nation, to all the people alike, than in any other. Our plea, then, the plea of the Smithsonian Institution, is not only a worthy but an urgent one, and is now made to all the people of the nation, and for all of the people of the nation.

Reprint from
THE AMERICAN MAGAZINE OF ART
July, 1923

XXIII

*PREPRINT FROM*

THE
AMERICAN MAGAZINE OF ART

VOLUME XVI MARCH, 1925 NUMBER 3

# THE NATIONAL GALLERY OF ART

BY ROYAL CORTISSOZ

THE COLLECTIONS of the National Gallery in Washington have long been of recognized importance. They are valued today at more than $5,000,000, and accessions in the future, as people come more and more to appreciate the significance of such a repository at the heart of American life, are certain to give the Museum in which they are housed a conspicuous status in the world. Yet for years the Regents of the Smithsonian Institution, who have the administration of this Gallery in their charge, have been constrained to place its possessions in the Natural History building on the Mall, a disposition of the matter intrinsically inadequate and inimical to the installation of exhibits for which the space is really required by the fundamental purpose of the edifice. In a sense, the National Gallery of Art is homeless; it has no satisfactory quarters of its own. To remedy this situation the Regents have taken steps to provide an adequate building for the present collections of the National Gallery of Art and those which it may receive in the future

The sum of $10,000.00 having been raised by private subscription for the purpose, an architect was sought to make preliminary plans. He was found in the person of Charles A. Platt, of New York, the designer of many salient buildings in the United States and, more particularly, as bearing upon the present problem, of the Freer Gallery of Art in Washington, only a stone's throw from the site of the structure contemplated. Mr. Platt's first action was to go abroad in May and make an exhaustive study of the European museums, with a view to gaining all the aid that precedent might render in the development of perfect arrangement of rooms, circulation, lighting, administration and so on. His object was to take advantage of every expedient, every device, which time might have shown to be constructively pertinent to the subject. Incidentally he took note of certain facts which are graphically shown on a diagram submitted with his plans, giving the comparative areas of the proposed National Gallery and a number of representative museums in Europe and America.

The site set aside by Congress for the National Gallery is about 580 feet long and more than 300 feet deep. On it the building designed by Mr. Platt takes on proportions surpassed by those of the Victoria and Albert Museum of London but in their turn surpassing by nearly a hundred thousand square feet those of the National Gallery in the same city. The American building is to be only slightly smaller than the British Museum. Yielding in scale to the great museums in New York and Boston (as they are planned for their ultimate forms), it is to be larger than the Kaiser Friedrich Museum in Berlin, the Prado at Madrid, the Alte Pinakothek at Munich and the famous Sculpture Gallery in the Bavarian capitol. The National Gallery in Washington is to be full four times as large as the Freer Gallery. These contrasts give some idea of the bulk of the structure, which is being planned to take its place as an integral part of the architectural ensemble on the Mall, worthy in its monumental dignity of the historic aspects of Washington. The drawings set forth a scheme aiming to be

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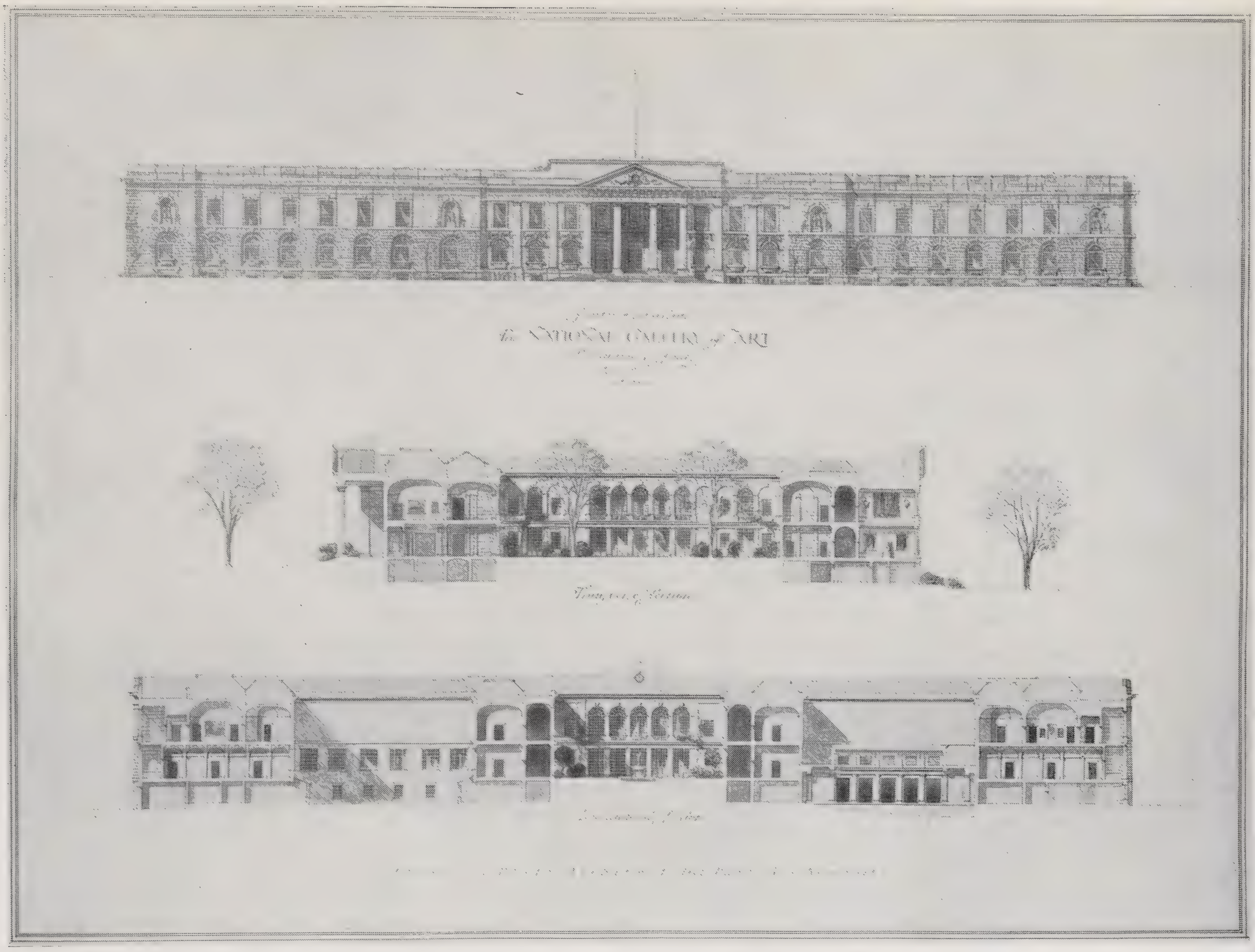
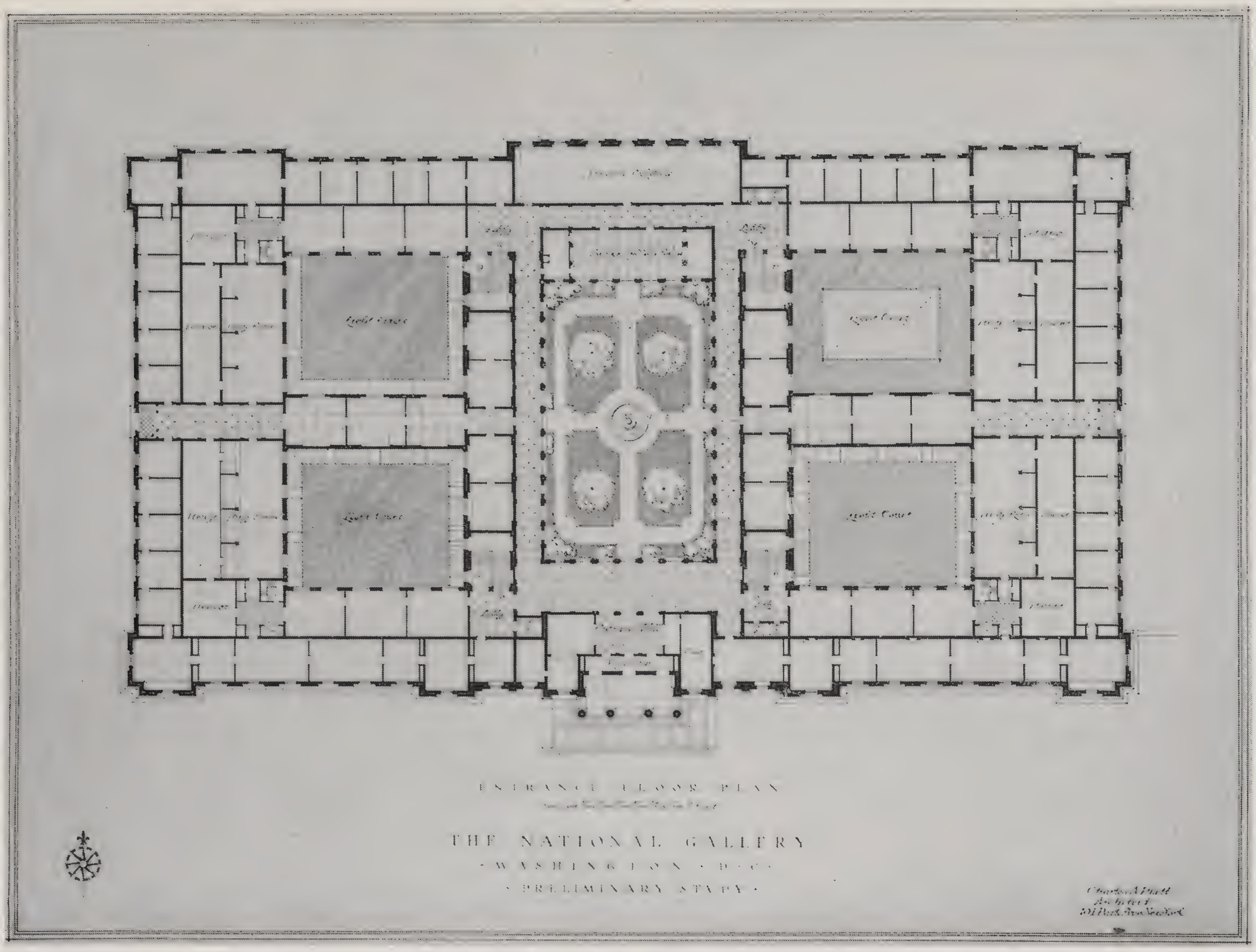


DRAWING SHOWING FACADE AND CROSS-SECTIONS OF BUILDING PLANNED FOR NATIONAL GALLERY OF ART. CHARLES A. PLATT, ARCHITECT

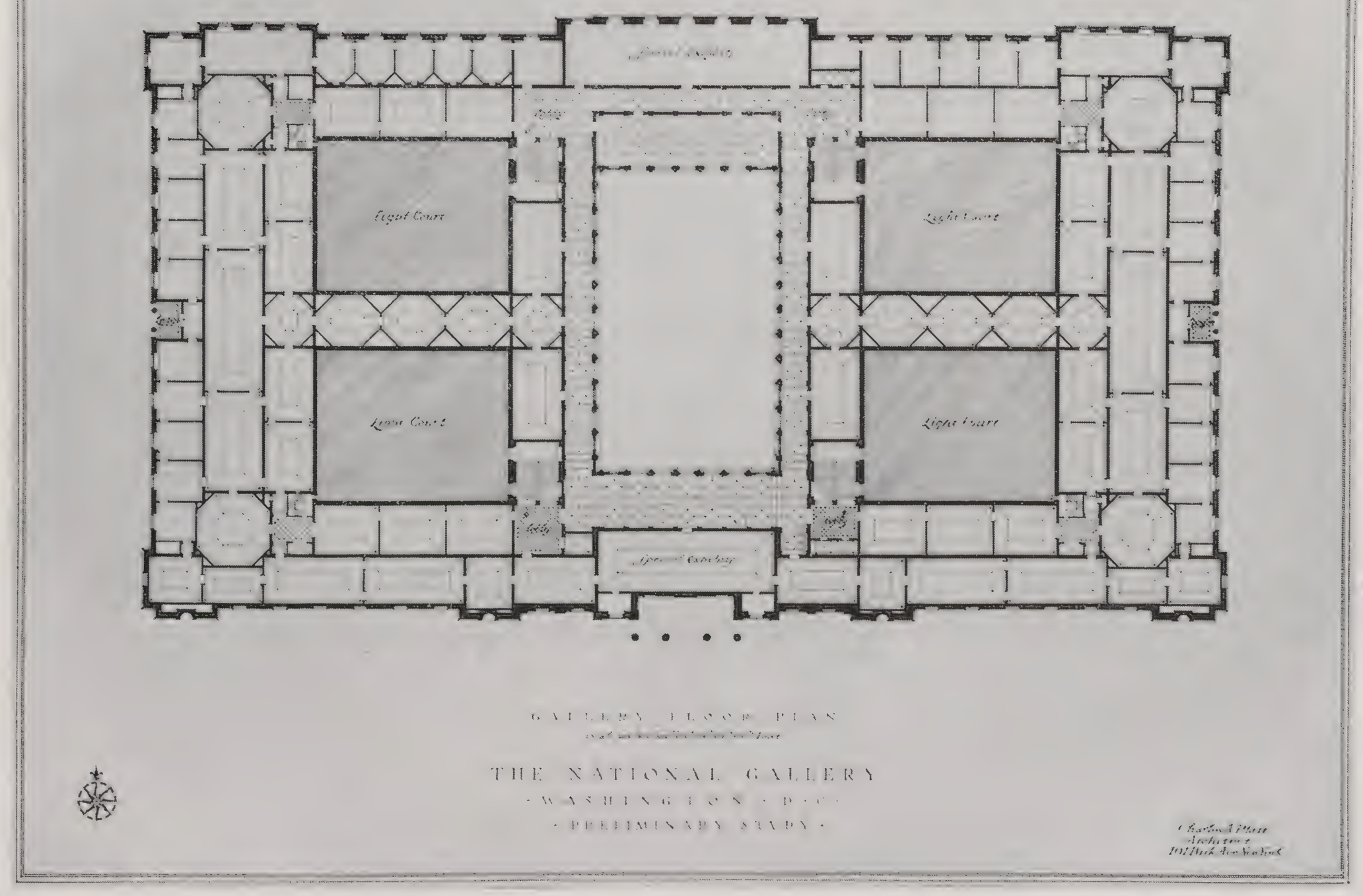
commensurate in every way with its surroundings and with its high function.

The facade is in the Renaissance style, with distinctively classical elements. It is rusticated on the first floor and left smooth on the upper stage, where blind windows are introduced to balance the practicable windows below and to help in lending proportion and animation to the whole long wall. A parapet broken by balusters at regular intervals crowns the facade. A few niches symmetrically placed in the upper part of this facade provide spaces for statuary, but there is little decoration about the scheme as a whole. It is intended that without undue severity this should have the simple and serene aspect befitting an architectural monument of the kind. A pillared portico surmounted by a pediment which is set against a flat attic marks the entrance to the building. The steps approaching this portico are broad and deep but comparatively few in number. The main facade takes every advantage of the dimensions of the site. It is 560 feet long. The building is about 300 feet in depth. The front, facing the Mall, is some 60 feet in height. At the back the same cornice line is of course continued, but the facade is here in three stages, a fall in the land permitting architectural expression of the basement.

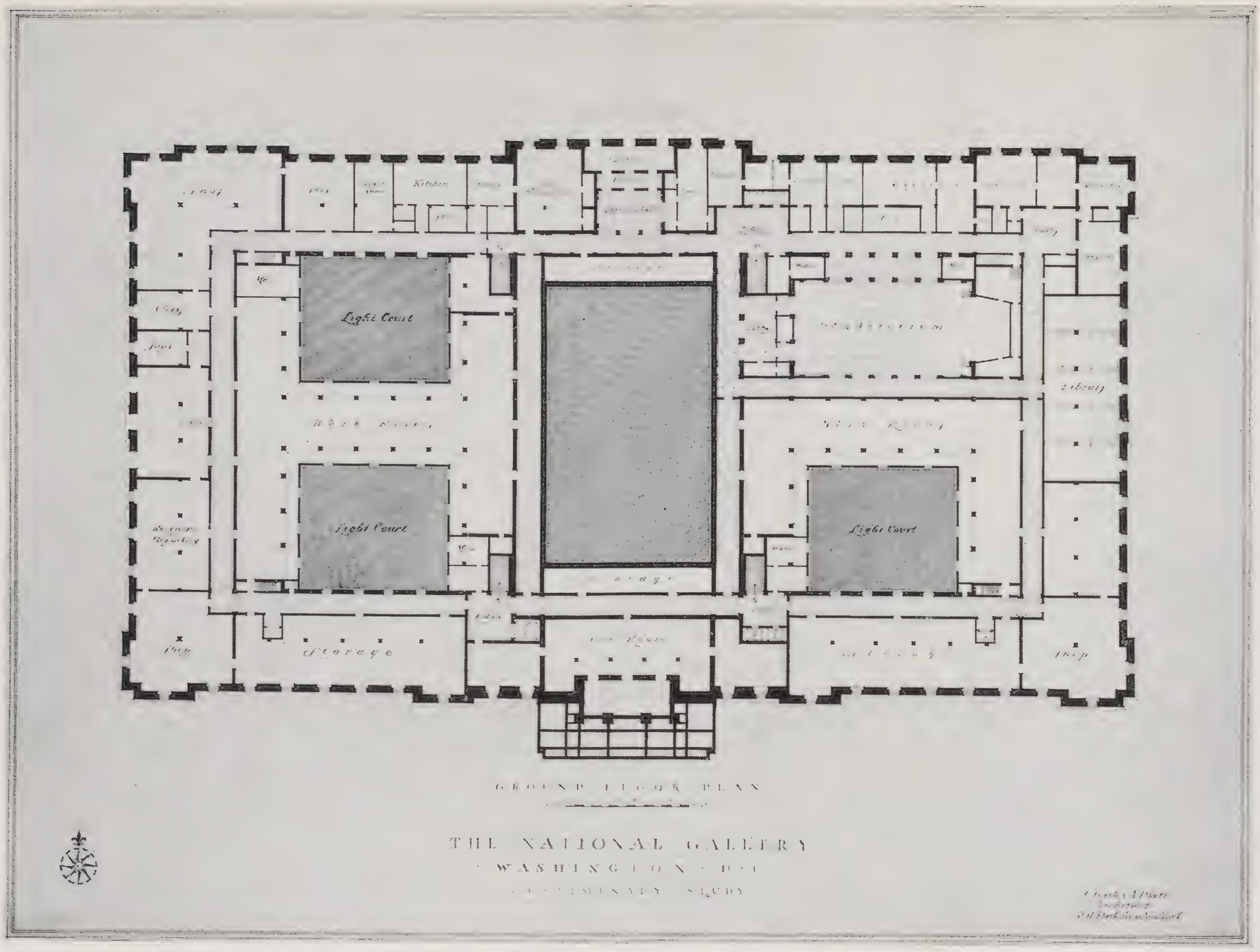
The basement floor, entered on this side of the building, is devoted to administrative and kindred purposes. On one side are the executive offices and accommodations for the director, curators and the meetings of the board of trustees. Abundant space is given to the library. There are storage and work rooms and there is an auditorium for lectures, a room to contain some five hundred people. In the distribution of all this space the architect has sought to facilitate the smooth and rapid working of the gallery's daily affairs. For example, there is a platform at the west end of the building at which works of art will be received. A packing room immediately adjoins it, and the shops and storage rooms are conveniently



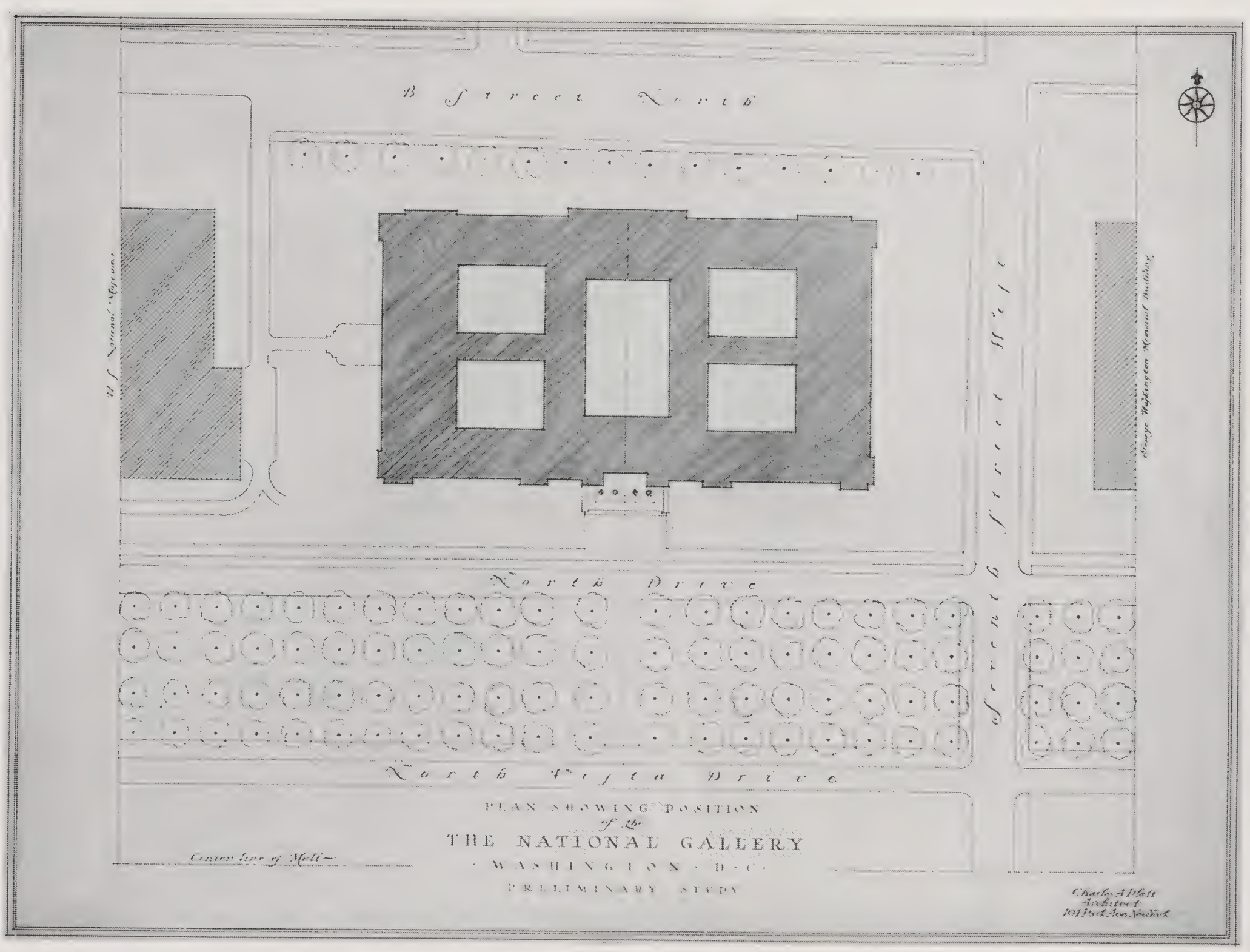

ENTRANCE FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT




GALLERY FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT




GROUND FLOOR PLAN, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT




PLAN SHOWING POSITION, NATIONAL GALLERY OF ART CHARLES A. PLATT, ARCHITECT

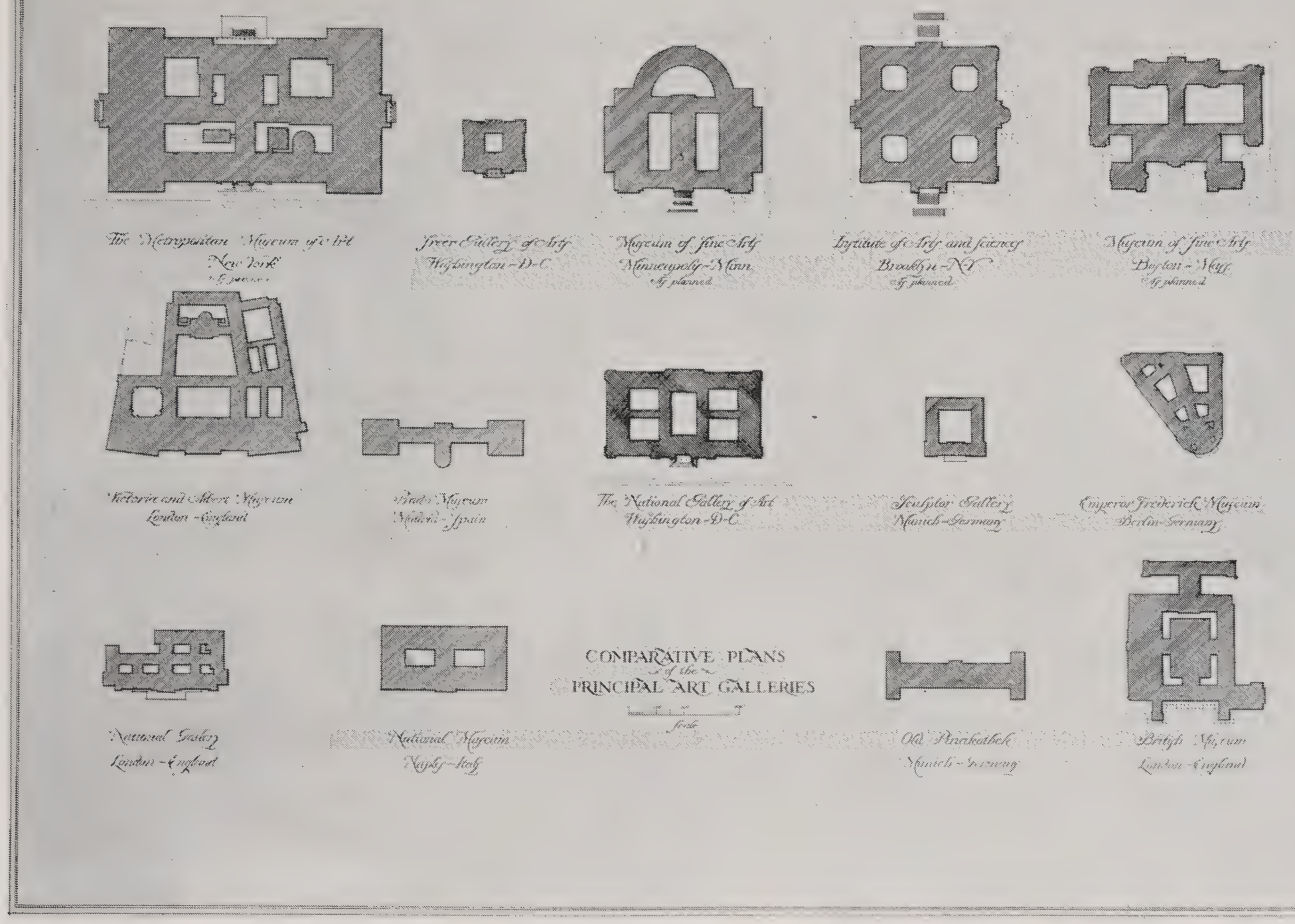



CHART SHOWING COMPARATIVE PLANS OF PRINCIPAL ART GALLERIES. LEFT TO RIGHT, TOP LINE: METROPOLITAN MUSEUM OF ART; FREER GALLERY OF ART; MUSEUM OF FINE ARTS, MINNEAPOLIS; INSTITUTE OF ARTS AND SCIENCES, BROOKLYN; MUSEUM OF FINE ARTS, BOSTON. SECOND LINE: VICTORIA AND ALBERT MUSEUM, LONDON; PRADO MUSEUM, MADRID; NATIONAL GALLERY OF ART, WASHINGTON; SCULPTURE GALLERY, MUNICH; EMPEROR FRIEDRICH MUSEUM, BERLIN. THIRD LINE: NATIONAL GALLERY, LONDON; NATIONAL MUSEUM, NAPLES; OLD PINAKOTHEK, MUNICH; BRITISH MUSEUM, LONDON

at hand. It is to be noted also that the inner work rooms on this ground floor are lavishly lighted by three courts.

On the floor entered through the pillared porch to which reference has been made the architect strikes what might be called the keynote of his plan. As he has already shown in the Freer Gallery, he appreciates the importance of avoiding that air of vast spaces which in European galleries has been due not so much to a definite policy of museum building as to the taking over of old palaces for museum purposes. A museum on the scale of the National Gallery in Washington cannot possess a precisely intimate atmosphere, but it can at least approximate to that rather than to forbidding grandeur. Thus Mr. Platt's vestibule and entrance hall, of reasonable dimensions in themselves, lead to a corridor that is in its turn comparatively modest in scale, and this corridor frames a court, open to the sky, in which a fountain and green things completely exclude austerity. There is a lounge and tea room at the further end of this court, with windows opening on to the trees and grass. The court will make places for a certain number of pieces of sculpture, but in its broad character it is intended to give the building a kind of friendly center. Another point which should be remarked on the threshold of the gallery is the absence of those minor accommodations which, as a rule, in the museums of the world are placed instantly before the eye of the public. The coat room on the right hardly asserts itself at all, and the photograph room on the left is planned with the same restraint. Neither is forcibly affirmed in the composition but is kept, as it were, discreetly in the background. In the same way the four staircases at the corners of the central corridor are comparatively unobtrusive. The visitor is not overwhelmed by the architectural fabric but agreeably enveloped by it.

The typical galleries on this floor, which has side windows on all four facades, are about 18 feet high and measure 18 by 20

feet. They are blocked out in such units that each single unit has independent access. The visitor does not need to traverse one long set of rooms in order to get at another. There are two light courts on each side of the central open court, and in consequence, the study rooms placed beside them to the west and east, and the galleries which bound them on the north and south, are all assured of abundant illumination. On this floor, which runs to nearly seventy exhibition rooms, it is expected that the National Gallery will concentrate its more miscellaneous objects. Space is available for pictures, historical portraits—the latter to have something of the appropriate investiture which comes from period mantelpieces, furniture and the like—and besides the spots assigned to sculpture in the open court there are rooms for plastic art. In the other rooms, space is reserved for prints, medals, Orientalia and all those diverse objects of art and historical souvenirs which may be expected to gravitate toward an institution of the kind.

The second or great gallery floor again brings up that matter to which reference has already been made, the avoidance of too vast and grandiose an effect. There are stately rooms on this floor, some of them over 60 feet in length and over 30 feet in width, but this size is not too imposing and the plan so distributes the space that there are no excessively long vistas. A corridor again surrounds the space given in the center to the open court, and at either end of this there is placed a major room for special exhibits, or for such ceremonial occasions as may from time to time require isolation at a central and salient point. The four light courts so important to the floor below have here, of course, not the same function, since all the upper galleries are provided with a top light, but they serve in an admirable manner to facilitate diversity in plan. Running east and west on each side of the central court are five octagonal rooms, giving decisive relief from the customary rectangular arrangement. There is a large octagonal room also at each corner of the building, and this room, being at the end of the most important suites of galleries, should eventually contain the great masterpieces of the collection. The drawings show better than a description can indicate how these various rooms are placed, always with the idea of giving independent access to each unit and securing variety in vista rather than the monotony and cheerlessness which so often prevails.

From beginning to end, on this floor as well as on others, the architect has endeavored to make a museum on a heroic scale alluring rather than overpowering. To America is naturally assigned the western half. The art of Europe will go as naturally into the eastern section. The plan sets them both in a broad perspective, inevitable considering its dimensions, but they are firmly knit together. Their arrangement permits the utmost ease of circulation, and, it may be added, this is such that one set of rooms may be filled with its neighbors shut off, so that emptiness never asserts itself upon the visitor. There are nearly a hundred exhibition rooms on this floor, signifying a fairly immense space, but that space, which from its sheer bulk might make a desert, is designed to receive the visitor in one friendly environment after another. That point has already been established by the architect. His design throughout is of a preliminary nature. Facade and floor plans are subject to much further study. But on the basic principle of making a museum a place of sympathetic and human interest the National Gallery in Washington is already firm fixed.

*"That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large—as indeed, it must if our country is to acquire in the refinements of civilization the position that it has achieved in material things."*

*A. Lawrence Lowell.*

*"Do many people use and enjoy museums of art? It would seem so, judging from the turnstile records. Over a million visited the Metropolitan Museum of Art, New York, last year and nearly as many entered the portals of the Art Institute of Chicago."—Florence N. Levy.*

# THE NEED OF A NATIONAL GALLERY OF ART

BY EDWARD DRUMMOND LIBBEY
*President of the Toledo Museum of Art*

AMERICA needs a National Gallery of Art located at the National Capital. England has her National Gallery and the British Museum, France has her Louvre and the Luxemburg, Italy her national museums in every city of importance. America alone lags behind.

Today, America leads the world in art. Her painters, her sculptors, and her designers are inferior to none the world over. In art she has already developed her own traditions as she has in every other field of human endeavor, and no longer looks to any foreign land for her inspiration. Surely the art of America is worthy of a national home.

American citizens today own many of the world's greatest masterpieces of art. Those which have come to this country in the past few years, if brought together, would alone form a collection which would inspire students and art lovers to travel from the ends of the earth to visit it. Had the United States a suitable building adequately maintained with an efficient staff of experts, many of these great works of art would eventually become the property of the nation.

Many of the governments of Europe realize that their art treasures are their greatest asset. They are a source of education and inspiration to their own people. They bring countless tourists from other lands and impress all the world with the greatness of the people who are able to produce masterworks of art.

No people that aspires toward greatness can afford to neglect the pursuits of the intellect. Science, literature, music and art must be fostered and encouraged if the race is to achieve its greatest destiny.

Art is not a luxury. It is a practical necessity. Its laws are the same whether applied to painting, sculpture and architecture or pottery, furniture, landscaping and city planning. America aims for commercial supremacy in world markets. To achieve this supremacy, her manufactured products must be pleasing to the eye as well as useful and durable. Only through the knowledge of art on the part of American manufacturers and designers can beauty be achieved. Without adequate museums, housing collections of the world's greatest achievements of all ages in art, designers and manufacturers cannot adequately understand the laws and principles which govern good form and color in every object whether made by hand or produced by machine.

An investment in the erection, equipment and maintenance of a great national gallery of art is just as sound a business proposition as the expenditure of money in the improvements of commerce, industry and agriculture. The one will pay just as great returns as the other.

Today we judge of the civilization of the past by the works of art which have endured. Future ages will judge us in the same way. Our great nation should no longer delay in governmental encouragement and appreciation of art, but should by all means establish a National Gallery and so adequately support it that its collections may in time become as noteworthy as those of any other art museum in the world.

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"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. . . . Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."—*Editorial, New York Times.*

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XXIV

# THE NEED OF A NATIONAL GALLERY OF ART

BY EDWARD DRUMMOND LIBBEY

*President of the Toledo Museum of Art*

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NATIONAL CAPITAL PRESS, INC., WASHINGTON, D. C.

THE
AMERICAN MAGAZINE OF ART
VOLUME XI AUGUST, 1920 NUMBER 10

# THE REAL VALUE OF ART*

## AN ADDRESS MADE AT THE SEMI-CENTENNIAL CELEBRATION OF THE METROPOLITAN MUSEUM, NEW YORK, MAY 18, 1920

BY MORRIS GRAY
President of the Museum of Fine Arts, Boston

IT is a great pleasure to bring to the Metropolitan the tribute of the Boston Museum—tribute for a great service, greatly rendered; not confined to the limits of the city but extending far beyond. For the Metropolitan is indeed the gift of New York to the country. And we Americans of other cities who have no share in the making must needs feel gratitude for the gift—proud of the giver.

How great the achievement of your fifty years! The splendor of your collections an inspiration for all time. The teaching of the knowledge of art in all its manifold intellectual importance. And far different and far more important the development of the love of beauty of which art is a manifestation, the development of it not as a luxury but as an integral part of life. It is in this that your great opportunity lies.

The knowledge of art is common. But the love of art that brings real happiness and inspiration to the heart of man is rare. One is an intellectual interest. The other is a great emotion. Think not that this development of the love of beauty is necessary for the poor and uneducated only. It is necessary and in fully as high degree for the rich and educated. It applies in many instances to us who have gathered here, certainly to me; it applies often to those who possessing great works of art think that a knowledge of prices, of names, of schools, of technique, means a love of art. It is not so. If you have that and only that you may have knowledge. But love lies far beyond. Before a great painting or a great sculpture the real love of art manifests itself not in the clever criticism that one hears so often at an afternoon tea or at evening around the dinner table. It manifests itself rather in silence—the silence that is like the hush that one feels when one stands in the cathedral of an alien faith hallowed by the worship of many generations. It manifests itself rather in the clutch at your heart, in the mist in your eyes. It is the love of art, not merely the knowledge of art, that is the great thing.

No, the love of beauty is not restricted to the aristocracy of wealth and education. It belongs rather to the democracy of the things of the spirit—free to all. It is as likely to be the possession of the immigrant who comes to our shores this day as it is to be the possession of the native American of many generations. Let me give you an

*So profound is the truth set forth in this address, so lofty the vision it embodies and so completely does it sum up both the reason for the existence of the American Federation of Arts and its mission, that having heard it delivered we greatly desired, sought and secured the privilege, which we now gratefully acknowledge, of sharing it with our members and readers. We are sure that those who read this little address will not only be deeply impressed, as were we, and appreciative, but will wish with us to pass on its inspiration to others. Would that every citizen of our great Republic might receive its message of the true democracy of art and enter into the kinship, so simply defined, which both liberates and binds.

—THE EDITOR.

instance; for we are apt to differentiate between the immigrant and ourselves in terms of money and material things and to forget the spiritual things that give value to life. At one of your concerts here last March I sat near a girl and her mother and sister, recent immigrants from one of the countries of south-eastern Europe, black hair, growing low upon the forehead, a white pallor and out of it beautiful eyes that seemed to hold generations of tragedy yet shimmered now and then into sudden gladness. After a while the musicians played something which came out of that part of the world. It had the wild, weird, primitive human quality. It tore at the heartstrings. Presently the girl put her elbows on her knees, her head between her hands and I saw that her shoulders were quivering with emotion. When the musicians stopped she threw back her head and the tears were running down her cheeks yet the eyes were the eyes of joy and of vision. And she had spiritual wealth far greater than we had for she saw beauty, as it must always be seen at its greatest, through tears —tears of exaltation.

Yet the development of this love of beauty has not only a value to the happiness of the individual, it has a value to the welfare of the nation. The things that are material, the house, the food, the clothing, the business—what you choose—tend to differentiate us. The things of the spirit tend to bring us together. It is not on the things that are material, it is on the things that are spiritual that the great kinships of life, the great kinships of the world are founded. The war and the aftermath of the war are instances of this. During the war we were all united in carrying through one great spiritual ideal, liberty. The man who stood beside you in front of the Bulletin Board was your friend, your kin. The divergence of the material interests of the individual fell by the wayside. But today that divergence has again come to the fore. The old antagonisms arise. The kinship of the spiritual cause is vanishing. The hope that the idealism of the war would remanifest itself in an idealism of peace fails. The reaction is to materialism. It is not well with our country. It is for you and such as you to see to it that America carries on the things of the spirit because they are the great things of life, because only out of their greatness and their kinship can America render the greatest service to the world.

The love of beauty is a thing of the spirit. It is free. It is already shared to some extent at least by rich and poor, by educated and uneducated. It brings us together. It makes us kin. And it is in this development of the love of beauty for the happiness of the individual and for the welfare of the state that your great opportunity lies. And backed by the great generosity of private citizens, supplemented by that of the city itself, led by men of far reaching vision, Mr. de Forest, Mr. Robinson and their associates, it is not only your opportunity—it is, I believe, your destiny. And to this destiny, I bid you God speed.

And out of it all will come the day when the master will be born who shall embody the great ideals of America in imperishable art. The art that speaks for all time. The art that knows no barrier of tongue or race. And although you and I be blind and deaf and dumb in our power of expression we shall know that he has embodied the longing of our hearts. We shall know that whether the America of today lives or dies its great ideals will live an inspiration for ages yet unborn. For nations come and go but art, the art that embodies their great ideals, lives. And the master will go singing through the ages. And we shall be forgot yet we too shall serve. Even as the earth that nourisheth the divine seed lives in the perfect flower.

XXVII

# THE STORY OF THE NATIONAL GALLERY OF ART

BY

W. H. HOLMES

Director of the National Gallery of Art

Reprinted from Art Galleries Number of ART AND ARCHAEOLOGY, Vol. XV, No. 6 (June, 1923), pp. 251–260, The Octagon, Washington, D. C.

A Family at the Cottage Door. By Thomas Gainsborough, R. A., 1727–1788. British School.
Ralph Cross Johnson Gift.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME XV JUNE, 1923 NUMBER 6


## THE STORY OF THE NATIONAL GALLERY OF ART


*By* W. H. HOLMES

*Director of the National Gallery of Art*


THE story of the National Gallery of Art from its beginning nearly a century ago, is the record of the prolonged struggle of the art idea for national recognition, for a place in the serious consideration of the American people, and it is to be regretted that today, although art institutions are springing up on all hands, art has slight national recognition beyond the attention necessary to the care and display of the art treasures acquired as gift and bequest. For nearly a century the Smithsonian Institution has harbored the dream of a Gallery of Art, but art has been in the shadow of diversified scientific activities and in the deeper shadow of the all-absorbing material interests of a rapidly developing nation. Today the conditions are far from satisfactory. Growth of the collections through gratuitous contributions, even, is embarrassed by the almost complete exhaustion of space for the reception and display of all save accessions of very limited extent, and the problem before the Institution, and certainly with equal insistence before the American people, is "Shall America have a National Gallery of Art, or a National Museum of Art, that will give us a respectable place among the cultured nations of the world?" The story of the vicissitudes of the incipient, struggling National Gallery is here presented with the view of making known a great national shortcoming and stirring the pride of a people not accustomed to take a second or a third place in any field worthy of their ambition.

The credit of taking the initial step in the establishment of a museum and gallery of art in Washington must be given to an humble citizen named Varden, who began collecting exhibits of various kinds in 1829, or soon thereafter, his meager gallery being first known as "The John Varden Museum" and later as "The Washington Museum, John Varden, proprietor." The collec-

# ART AND ARCHAEOLOGY

DAI-KO-KU. Japanese God of Wealth in cheerful mood. Bronze. Artist unknown. National Gallery of Art.

tion included, aside from objects of natural history, a number of works of art, the catalogue enumerating 32 of the latter by title. In 1841 the collection was transferred to the keeping of the society known as "The National Institution for the Promotion of Science."

The National Institution, founded by citizens of Washington, in 1840, was incorporated as the National Institute in 1842. Its purpose was to promote science, the collection, preservation and display of specimens of natural history, etc., and later the fine arts were regarded as within the scope of the enterprise. The act of incorporation provided that on dissolution of the society, all its possessions should become the property of the United States. The first president was the Hon. Joel R. Poinsett, Secretary of War, and the membership at one time numbered upwards of 1,000. In 1862 its charter expired and the collections along with those of the Varden collection was transferred to the Smithsonian Institution. For a number of years these collections were associated with the limited government collections in the United States Patent Office, the latter, however, having been turned over to the Smithsonian Institution in 1860.

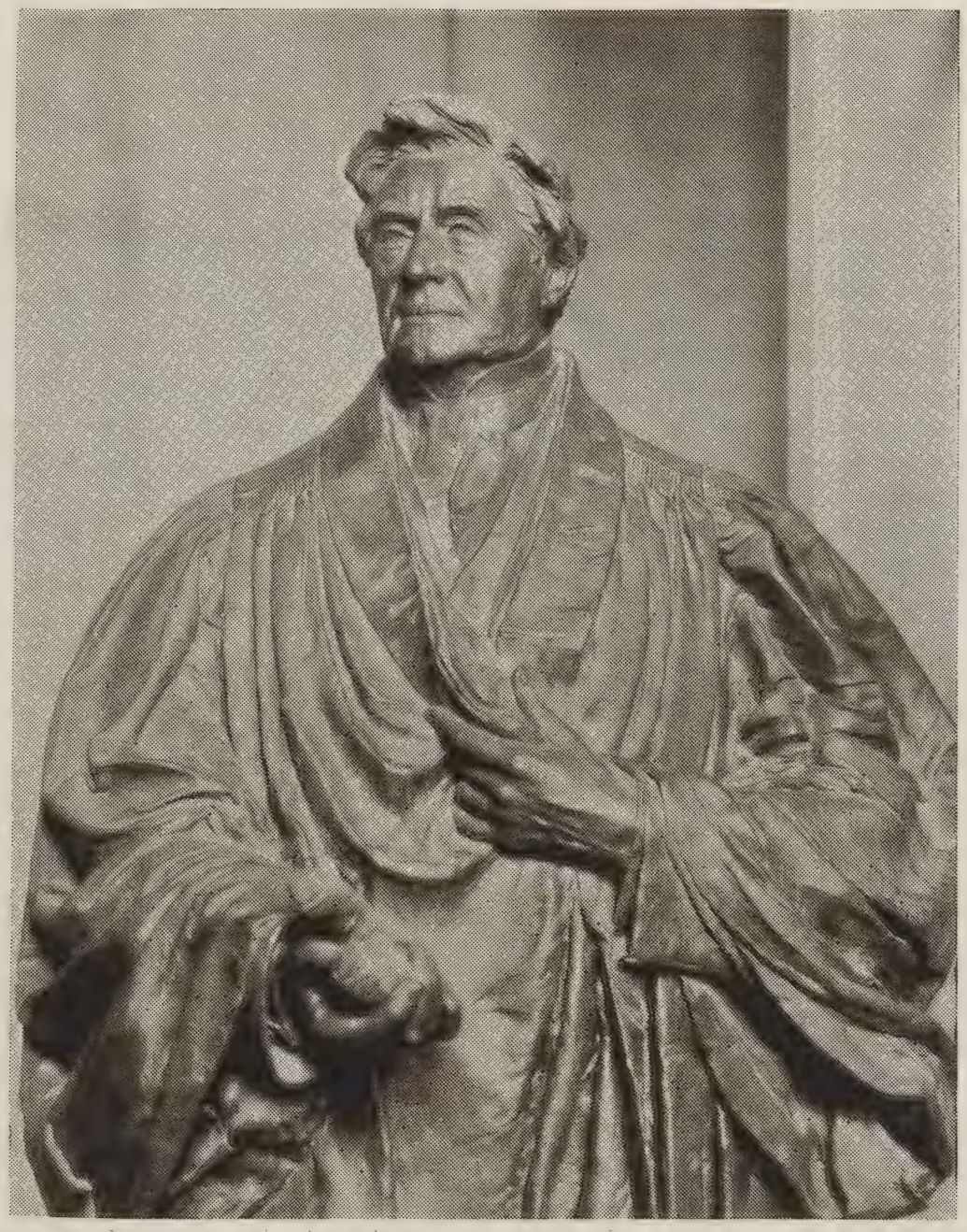
The Smithsonian Institution was established by act of Congress in 1846 through a fund bequeathed to the United States by James Smithson and was organized under the control of a board of regents. Immediately after the organization of this Board, a committee from its membership was appointed to digest a plan for carrying out the provisions of this act. The committee's report, submitted on January 25, 1847, contained the following recommendations on the subject of the fine arts:

"The gallery of art, your committee think, should include both paintings and sculpture, as well as engravings and architectural designs; and it is desirable to have in connection with it one or more studios, in which young artists might copy without interruption, being

admitted under such regulations as the board may prescribe. Your committee also think that as the collection of paintings and sculpture will probably accumulate slowly, the room destined for a gallery of art might properly and usefully meanwhile be occupied during the session of Congress as an exhibition room for the works of artists generally; and the extent and general usefulness of such an exhibition might probably be increased, if an arrangement could be effected with the Academy of Design, the Arts Union, The Artists' Fund Society, and other associations of similar character, so as to concentrate at the Metropolis, for a certain portion of each winter, the best results of talent in the fine arts."

Serious discouragement to the art interests of the Institution resulted from the disastrous fire of 1865 which burned out the second story of the building, destroying its contents including a large part of the art collections. The remaining works were later removed, the paintings and statuary to the Corcoran Gallery and the engravings to the Library of Congress. Later they were returned in part to the Institution.

The first event of national importance in the affairs of the Institution within the realm of art, was the offer in 1904, by Charles L. Freer, of Detroit, of his great collection of art works, largely Oriental, and a little later, the offer of a building to receive this collection, and the acceptance in 1906 by the regents. The building was completed in 1922, and the gallery opened to the public in May, 1923. It is to be noted, however, that this gallery is to remain always a separate unit of the National Gallery, under the administration of the Secretary of the Smithsonian Institution.



PROFESSOR JOSEPH HENRY, Founder and Secretary of the Smithsonian Institution (1797–1878). By Herbert Adams, Sculptor. National Gallery of Art.

In 1902, a collection of paintings and other art works was bequeathed to the Corcoran Gallery of art by Harriet Lane Johnston, mistress of the White House during Buchanan's administration, subject to the condition that should a national gallery be established in Washington, they should become the absolute property of that gallery. This led to an inquiry regarding the status of the Institution as the National gallery and the question was referred to the Supreme Court of the District of Columbia, which rendered the decision that the Institution is the duly constituted National Gallery of Art. In 1906 the collection was transferred to the Institution.

During the administration of President Roosevelt (1901-1909), his influence was strongly felt in the interests of art, and more especially in the acquirement of the Freer and Johnston

MADONNA AND CHILD, WITH ST. JOHN AND ANGEL. By Sebastiano Mainardi. Died 1513. Florentine School.
Ralph Cross Johnson Gift.

THE HOLY FAMILY, WITH ST. ELIZABETH. By Peter Paul Rubens, 1577–1640. Flemish School.
Ralph Cross Johnson Gift.

MRS. HARRIET LANE JOHNSTON. By Wm. Henry Rinehart. National Gallery of Art.

collections, and the following appears in his message of December 3, 1907:

"There should be a national gallery of art extablished in the Capital city of this country. This is important not merely to the artistic but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government, and what collections have been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries."

Since that time the national collections have increased rapidly, chiefly through gifts and bequests of art works. Among these may be mentioned the William T. Evans collection, comprising 150 paintings, regarded as one of the choicest collections of contemporary American paintings existing, 1 fire etching, 1 bronze bust, and proofs of 115 engravings on wood; a collection of 82 paintings and drawings of varied subject matter, executed by French artists and presented to the American people by citizens of the French Republic in appreciation of the assistance rendered by American citizens in alleviating the distress caused by the war with Germany; a rare and exceedingly valuable collection of 24 paintings by 19 European old masters presented by Ralph Cross Johnson, of Washington; the Eddy bequest, comprising paintings, ivory carvings, miniatures, and various other objects of art; and a full-length statue in marble of William Pitt by Francis Derwent Wood, A. R. A., presented by the Duchess of Marlborough and other American ladies residing in London. These and other less important accessions of art works, together with previous accessions, are with certain exceptions, now installed in the central skylighted hall of the Natural History building, which hall has been subdivided into a number of rooms, as at present, for their reception.

It is a noteworthy fact that until the beginning of the fiscal year, 1920-21, no provision had been made for the employment of a salaried curator or other employee of the gallery, all works of art accruing to the Institution, being associated with the department of anthropology of the National Museum

and cared for by the head curator of that department—the present writer.

It is to be noted further, that when Bulletin 70 of the National Museum series was written, the art collections of the Institution had not been definitely segregated, and when the gallery was organized as a separate administrative unit, July 1, 1920, it was found that certain of the collections of art objects and various individual works listed in that publication were not of a character to warrant their assignment to the gallery as then organized. They are thus retained in the Museum.

Fortunately, during the year 1916, certain definite provision for the increase of the collection was made through private benefaction. The will of the late Henry Ward Ranger provided a fund, to be administered by the National Academy of Design, the income of which should be devoted to the purchase of works of art, selections from which are, under certain conditions, to be assigned to the National Gallery; at the present writing (1923), three important paintings have been definitely added to the gallery through this provision, and 27 others assigned to other galleries are subject to recall by the gallery.

A second agency of primary importance to the gallery and to national art as a whole, is found in the organization and activities of the recently appointed National Portrait Committee. In January, 1919, it became evident to a number of friends of American art that if the United States is to have a pictorial record of the World War, in which it took so important a part, it would be necessary immediately to take steps directed toward that end. A number of the distinguished leaders of America and of the allied nations were approached and their consent obtained for the

MRS. WILLIAM T. EVANS AND SON. By Henry Oliver Walker. Evans Collection. National Gallery of Art.

painting of their portraits by prominent American artists. With the indorsement of the Smithsonian Institution as Custodian of the National Gallery of Art, the American Federation of Arts, and the American Mission to Negotiate Peace then in session at Paris, the National Portrait Committee came into being for the purpose of carrying out this idea, thus initiating and establishing at Washington a national portrait gallery. The members of the committee as organized were: Hon. Henry White, Chairman; Herbert L. Pratt, Secretary and Treasurer; Mrs. W. H. Crocker, Robert W. deForest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Henry C. Frick, and Charles D. Walcott. That the gift of these paintings to the National Gallery might be thoroughly national in character, it was decided that a group of three

RUINS AND FIGURES. By Francesco Guardi, 1712–1793. Venetian School.

Ralph Cross Johnson Gift.

TOHICKON. By Daniel Garber. Ranger Bequest. National Gallery of Art.

portraits, financed by the art patrons of any city, would be inscribed as presented to the National Gallery by that city and that a representative of that city should become an honorary member of the National Portrait Committee.

A most important step was taken by the Board of Regents of the Smithsonian Institution, July 29, 1921, in the appointment of The National Gallery of Art Commission, which meets in the Institution at stated intervals to consider the policies of the Gallery and promote its interests. The membership of the Commission is as follows: Herbert Adams; W. K. Bixby; Edwin H. Blashfield; Daniel Chester French; Joseph H. Gest; William H. Holmes; John E. Lodge; Frank Jewett Mather, Jr.; Gari Melchers; Charles Moore; James Parmelee; Charles A. Platt;

Herbert L. Pratt; Denman W. Ross; Charles D. Walcott.

Although works of painting and sculpture are given particular prominence in the gallery as at present constituted, it is anticipated that from necessity the gallery will, when given its place as a national institution and an appropriate building supplied, assume the character of a museum of art, since important gifts and bequests of works of art include works in numerous branches in which manifestations of taste of a high order appear. This broadening of the field is shadowed forth in the organization by the National Gallery of Art Commission of committees on architecture, sculpture, ceramics, textiles, American paintings, European paintings (ancient and modern), mural paintings, prints and Oriental art having been appointed at the initial meeting of the Commission, June 8, 1921. The Chairmen of the Committees are: Architecture, A. Kingsley Porter; Ancient European Paintings, Frank J. Mather, Jr.; Prints, excepting the Oriental, James Parmelee; Sculpture, Herbert Adams; American Painting, E. W. Redfield; Mural Painting, Edwin H. Blashfield; Ceramics, Joseph Gest; Oriental Art, John E. Lodge; European Paintings, Gari Melchers; Textiles, vacant.

The value of the National Gallery collections (aside from the Freer), already in hand is estimated at several millions, their acquirement being due almost entirely to the generous attitude of American citizens toward the Smithsonian Institution, no single work of painting or sculpture now in its possession having been acquired by direct purchase. It can hardly be doubted that when a building is provided in which contributions can be cared for and presented to the public in the manner they deserve, many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of the national institution. The provision of a suitable building for the Gallery is all that is necessary to make Washington in the years to come an art center fully worthy of the nation.

Mention may here be made of the fact that from year to year appeal has been made to the national legislature for funds for the erection of a suitable building for the National Gallery, the available spaces in the present buildings of the Smithsonian Institution being filled to overflowing. The appeal has been met by the statement that other buildings of direct necessity in conducting the affairs of the nation claim first attention. It is the view of the Congressional committee having this matter in hand, that the friends of art throughout the country, since there is a pronounced public sentiment in favor of the establishment of a National Gallery, should be called upon to contribute the necessary funds, the committee indicating the favorable attitude of Congress toward the undertaking by granting a site for the building in the Smithsonian grounds. It thus becomes the duty of the Institution to make known to the people the conditions surrounding the National Gallery project, appealing to all friends of National art for their enthusiastic support of the movement. The problem presented, and urgently presented, is: What steps shall be taken to provide a National Gallery building, making possible the development of a collection of art works worthy of an enlightened people?

*Smithsonian Institution.*

# PRESIDENT'S ART APPEAL APPLAUDED IN CAPITAL

## Leaders Stress Need of Buildings to Attract Rich Gifts—Corcoran Gallery Doubling Capacity.

1928

BY WILLIAM RUFUS SCOTT.

"In the coming years Washington should be not only the art center of our own country, but the art center of the world."
—President Coolidge in his annual message to Congress.

Whether Washington is to become the art center of the United States depends almost exclusively upon whether adequate galleries are provided for displaying the magnificent gifts of art which wealthy Americans undoubtedly would present to the National Capital if assured of proper handling of their collections.

The Corcoran Gallery of Art is taking a long stride toward giving such assurance. Not only is the $5,000,000 to $6,000,000 William A. Clark collection to be housed advantageously in an addition designed especially for its accommodation, and costing $700,000, which certain members of his family generously donated, but the gallery itself is simultaneously erecting another addition costing approximately $300,000, in which gifts of art, or its own possessions and purchases, may be shown effectively.

This total $1,000,000 construction program will be finished, it is hoped, early next year. By it the capacity of the gallery will be more than doubled. The additions are designed by Charles A. Platt, architect, to conform in style with the existing structure, and he has drawn plans also for an addition on the remaining piece of ground, on the New York avenue side, when the gallery is ready to expand there.

### Needs of National Gallery.

By way of contrast, the National Gallery of Art, now cramped in the New National Museum Building, has almost reached a standstill. Where formerly about $500,000 worth of art was given to the National Gallery annually, hardly a fifth of that amount is received now, because donors do not care to bestow their collections on a gallery that must store them away, or exhibit them poorly.

The collectors of America who consider Washington a desirable place for a permanent display of their art treasures do not ask Congress to buy their collections; they only ask that Congress provide the building in which the public may enjoy the gifts properly. Therefore, it is pointed out, it rests largely with Congress whether Washington is to become the art center of the Nation.

The Freer Gallery, which, with its building, art contents and endowment, is valued at close to $10,000,000, is a striking example of one American's determination to leave his collection to Washington even if Congress would not shelter it. The donor of this valuable collection of Oriental and other art made provision for erecting the building at a cost of $1,400,000. But not every collector will go that far. Either Congress or private citizens must furnish buildings, so that the flow of art to Washington will not be impeded.

### Gift Intimated by Smoot.

Senator Reed Smoot of Utah has intimated that philanthropically inclined persons may give $10,000,000 for a National Gallery building. If this materializes Washington will make a great advance toward the art leadership desired by President Coolidge.

"The people of Washington generally, perhaps, do not appreciate the extent and value of the Clark collection," said C. Powell Minnigerode, director of the Corcoran Gallery. "It will enormously broaden the gallery's scope, being the most important accession in the history of the gallery, adding many works of great beauty and value by the old masters, as well as textiles, furniture, faience, antiquities, sculptures and other classes of art. These are objects of art in which Washington has been most deficient."

The situation at the National Gallery was described by Dr. William H. Holmes, director:

"If some one gives us a valuable painting now I have to look around and most likely remove another painting to make room for the new gift, or else put it in storage. Should the finest collection in America be offered to us we would have to reject it, unless the donor accompanied his gift with funds for a building or Congress guaranteed to house it. Washington ought to be getting many millions of dollars' worth of art every year. Many collectors would prefer erecting monuments to themselves in the National Capital by leaving their art for permanent display here as memorials, but they know the National Gallery, at least, is not prepared to fulfill their wishes in respect to housing."

### Capital Missing Rich Gifts.

Not only is the failure to provide exhibition space costing Washington many valuable collections, but the present possessions of the National Gallery are jammed in a space wholly inadequate and never originally planned for a gallery. The necessity of erecting a gallery for the art already owned by the Government is imperative, in the opinion of all art leaders here, to say nothing of the expansion that would result from gifts if a new building were available. The $50,000,000 Federal building program does not include an art gallery.

As to whether Washington may become the art center of the world, the answer is bound up largely in the same question of housing. While certain European galleries, such as the Louvre, the Uffizi, Vatican and others, have collections of old masters which may remain unrivaled as to extent, it is yet possible for Washington to acquire examples of the old masters, and the Clark collection is a highly important step in that direction. Furthermore, there are still in private hands in Europe art works which Americans doubtless will buy, as well as works of the first rank already owned by Americans, some of which will come to Washington, always provided a place is made ready.

XXIX

## THE ART MUSEUM AND THE ART GALLERY

National Museum,
Washington, D. C.,
June 15, 1920.

My dear Mr. Walcott:

Before assuming the duties and responsibilities of the Directorship of the National Gallery of Art, I beg to bring to your attention a matter of very great importance in organizing the work. I refer to the distinction to be drawn between the Art Museum and the Art Gallery and the bearing of this distinction upon what should be undertaken in the present instance.

Many branches of the arts of life rise through a long series of stages out of the purely practical into the super-practical stage where taste assumes control and the practical is lost sight of or becomes a secondary consideration. The art museum thus not only collects, classifies and displays the materials necessarily concerned with the evolution of each and every branch, but presents also the ripened results - the culmination of the aesthetic column in each case. Whereas, the art gallery finds its proper function in collecting and displaying the ripened products only - the so-called fine art features - as a contribution to the cultivation of taste. Its function is educational and its activities extend to every branch of cultural development in which taste in material form manifests itself. Regarded thus, as having an educational function, the higher art manifestations in all branches are of equal importance

Mr. Walcott

and in the well organized gallery should have equal attention. The branches most deeply concerned are: Architecture, sculpture, the plastic arts, engraving, printing, the textile arts, the metallurgic arts, the ceramic arts, furniture, landscape gardening, costume, personal embellishment, mosaic, etc.

What I now ask in accepting the responsibilities of the Gallery is that you authorize the adoption of a plan, to be gradually developed, which comprehends the entire aesthetic field as thus suggested, the ultimate purpose being to give to the Nation's Gallery a place among the well organized educational institutions of the country - to so lay out the field that the future will not wonder at the short-sightedness, the lack of vision, of those who assumed to lead the way in the development of this most important institution. And if this concept impresses you favorably, I beg further to ask that you grant me the privilege of selecting such works and objects now in the National Museum, in addition to those now in the Gallery, as will serve the purpose of the Gallery and which yet have no real function in the scientific series, or which can be readily spared from the abundance of duplicates.

Sincerely yours,

Curator,
National Gallery of Art.

Star-July 31,192

# THIS AND THAT

*BY CHARLES E. TRACEWELL.*

The portion of the Mall between the National Museum and the Smithsonian Institution presents much the appearance of a tourist camp, hundreds of cars from the States being parked there as visitors go through the various buildings.

Lindbergh's Spirit of St. Louis is the mecca of most of the tourists. It is interesting to watch the sightseers stand beneath the plane, suspended some 12 or 15 feet above their heads.

"Why do they hang it 'way up there?" complains one young miss.

Another sightseer, who does not belong to her party, answers her, but not quite loud enough for her to hear.

"To guard it from people just like you," he says.

No doubt there are thousands of Washingtonians who have never visited Lindy's plane in the Arts and Industries Building. They should do so, not particularly in a spirit of hero worship, but simply to see a celebrated craft, and to realize how frail a thing an airplane is, after all.

In contrast with the floor, the ceiling and the walls of the building, the Spirit of St. Louis seems small, indeed. To trust one's self to the mercies of the Atlantic in such a "boat" is more than most of us would want to do.

As one looks up at the silvery ship one recalls that only one person ever did it by himself. It took nerve, and plenty of it. As long as mankind applauds pluck Lindy's plane will hang there as the reminder of a heroic deed.

The tendency on the part of some today to feel that the hero of the first transatlantic airplane passage has been overworshiped would be nipped in the bud in each instance if the holder thereof would come and stand beneath the Spirit of St. Louis for a while.

* * * *

The tourists are running all over the lot these hot days trying to see everything, and they are making a pretty good job of it. The majority of them are women and girls, as seems to be the case with all touring parties. All of them have sleeveless dresses and sport plenty of "suntan."

Their cars are parked along the drives. Here is one from North Carolina, one from Georgia, one from Indiana, one from Illinois. No doubt the complete roster of the States could be found there, as the dusty cars wheel into such parking space as is available.

The Washingtonian who happens to be visiting the Mall cannot help contrasting the scene there now with what was presented only a few years ago. In the old days there might have been seen a car or two, and maybe a carriage, but today there are scores and hundreds of cars lining the drives, with entrances left only at walks and crossroads.

The American people are coming to see their National Capital, not only in the pleasant days of Spring, when the railroads bring tens of thousands of high school boys and girls to Washington, but also during the Summer, when sightseeing conditions are not ideal.

Heat seems to make little, if any, difference to the modern family which takes to its car for a tour of these States. They ride triumphant above the weather, determined to have a good time, to enjoy themselves, and to see everything.

It is in this spirit that they flock to the Mall. They want to see everything—to understand it, if possible, but simply to see it, if they cannot.

* * * *

The Freer Gallery is a classic example of this spirit. Perhaps there are not ten persons out of ten thousand who are able to appreciate the Whistleriana which forms so large a part of the exhibitions.

One must have made a special study of Oriental art, too, to be able to enjoy the pottery, screens and other Far Eastern art objects which fill parts of the galleries.

It must be admitted that the halls are not nearly so crowded as those which house more popular exhibits. Perhaps the most popular portion of the gallery is not in the building at all, but outside of it in the central inclosed garden known as the patio.

Here masses of petunias form a picture which one with a limited education in art may easily understand and enjoy. While walking through the galleries we were interested in listening to the conversation of two visitors.

"No doubt this is a wonderful collection," one of them declared, "but it is over the heads of almost every one who visits it. It is something like Einstein's theory, which only a dozen men in the world are supposed to understand.

"Perhaps I am a low-brow, but I question the advisability of so much space given to such a beautiful building in order to house a comparatively few works of art for the pleasure of the very limited few."

The other gentleman suggested that a few pictures of bathing beauties might not come in amiss.

The first speaker smiled. "No, I don't want bathing beauties, of course, although Whistler has something of an approach to them over there" (he waved toward the wall), "but I do think that there might be some happy medium between what may be termed the high-brow in art and the low-brow in art.

"What this gallery needs is a modern publicity agent, who could pep it up a bit for the average tourist. At the same time he need not do anything which would make it repulsive to the genuine connoisseur and student of true art."

The speaker looked at one of Whistler's ladies, confessed audibly to his companion that he "could see nothing in it," and went on: "Yes, sir; what this gallery needs is a good press agent. He could get its name on the front page of every newspaper in the United States."

"How?" asked the other.

"Easy enough! All that would be necessary would be to take one of these tiny etchings down from the wall, store it in a safe and call in the newspaper boys and show them the empty space on the wall.

"'It disappeared overnight,' he would tell them. Reporters and photographers would do the rest, and the first thing you know everybody in America would know about the Freer Gallery and would visit it when they came through Washington on their way to Illinois, and Indiana, and Wisconsin, and Kansas, and Oklahoma, and all the other States."

We left our imaginative gentleman, convinced that he had spoken several grains of truth at least, and went out into the sunshine. Over on the steps of the old red building—we have forgotten what it is called, although we have lived here almost all our life—a fine specimen of youthful America was turning handsprings along the walk. Her yellow bobbed head gleamed in the sunshine, which bathed her tanned arms and legs. One more turn brought her to the family car, which was old and worn, but had come a thousand miles to Washington. We wondered if that family had visited the Freer Gallery. You never can tell about people.

# RUSSIA FOSTERING REVOLUTIONARY ART

## Orders 72 Artists to Depict Scenes in the Revolution--

## Plans Show of Revolutionary Western Art

WASHINGTON--The Russian Information Bureau, 2819 Connecticut Avenue, N. W., has issued the following statement, which was doubtless sent from Moscow:

"Seventy-two painters are being sent by the educational authorities to various places in the Soviet Union to draw pictures of local revolutionary events, portraits of local leaders, scenes of labor and other social phenomena.

"Among the noted artists in the expedition should be mentioned Malyutin and Moshkov, who are going to the Crimea; Turzhansky, Kusnetsov and Efimov, who are going to the Urals; Arkhipov to the Northern provinces; and Katzman and Grigoryev to the Ukraine.

"Nine artists are being sent abroad.

"EXHIBITION OF REVOLUTIONARY WESTERN PAINTINGS.

An exhibition under this title is to be opened at Moscow on November 7, the anniversary day of the Proletarian Revolution.

"The aim of the exhibition is to show the moments of social revolution as reflected in works of art, beginning with the last decade of the XIXth century and until the present time. The western art of recent years will be represented with particular fullness.

"The exhibition will cover the various kinds of art in all the European countries, including the theater and music. There will be displayed collections of literary works, bibliography and biographies of revolutionary Western artists, reproductions of paintings, engravings, sculptures, cinema films, posters, etc.

The exhibits will be arranged in groups, representing the different trends in art."

-- THE ART NEWS
September 12, 1925

DEPARTMENT OF THE INTERIOR

FRANKLIN K. LANE, SECRETARY

NATIONAL PARK SERVICE

STEPHEN T. MATHER, DIRECTOR

# THE PAINTER AND THE NATIONAL PARKS

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ADDRESS :: By WILLIAM H. HOLMES

Head Curator, National Gallery of Art

DELIVERED AT THE NATIONAL PARKS CONFERENCE
AT WASHINGTON, D. C., JANUARY 3, 1917

WASHINGTON
GOVERNMENT PRINTING OFFICE
1917

# THE PAINTER AND THE NATIONAL PARKS.

By WILLIAM H. HOLMES, Head Curator, National Gallery of Art.

It gave me great pleasure to install in the large room of the National Gallery the collection of paintings brought together for this occasion in illustration of the wonderful scenery of our national parks. It is for the most part a sane exhibit although not wholly free from the pathologic manifestations which characterize the so-called modernist movement of to-day.

I would call especial attention to the works of Moran, Bierstadt, and Hill who, with Church, are the great exponents of American landscape art. The genius of these men alone has risen to heroic heights enabling them to grasp and present on canvas the greatest subjects which the continent affords. Following close upon the footsteps of these masters are Laurence, Parshall, Butler, Rungius, Ufer, Leigh, the Powells, Groll, Potthast, Daingerfield, Peyraud, Babcock, Dunton, and others whose works, shown in this collection, are worthy of the admiring attention of the public.

When I came to the Smithsonian Institution 45 years ago Thomas Moran was exhibiting in the main hall of the institution his great painting of the Yellowstone Canyon which now hangs in the United States Capitol. To-day he is at El Tovar, on the south rim of the Grand Canyon of the Colorado, still at work, true to his early love and adding steadily to his marvelous record. He is the master par excellence of the canyons, the plateaus, and the mountains. His grasp of the great subjects and his knowledge of form, color, rock structure, vegetation, and every phase of atmospheric effect are marvelous.

The painting of the Grand Canyon of the Yellowstone, shown on the east wall of the gallery, is his masterpiece—a work which insures his place as the first painter of our national scenery, if not indeed, the greatest landscape painter that the world has produced. I have climbed the sculptured walls and slid down the sulphurous slides of the real canyon and studied the subject from all points of view and under all atmospheric effects and find this work a wonderful interpretation in its reality, beauty, and poetic expression, yet presenting with the utmost faithfulness the infinity of detail which characterizes the original and which escape the brush of all others who have attempted the subject.

Bierstadt's "Mount Whitney," on the west wall of the gallery, is a superb work true to the type of the Sierra Nevadas and a strongly

poetic interpretation of one of the grandest phases of our crystalline mountain ranges. Those of us who have dwelt for a time in these wilds find it hard to pass this picture. The gallery to which it belongs has fallen heir to one of the greatest treasures of American landscape art.

The "Awakening of the Grand Canyon," by Parshall, is a masterly interpretation of a phase of this marvel of marvels which few have sought to represent. The sun strikes the lofty rim of the far-away cliffs, while the canyon itself is filled with mist so that the observer must search for the gorge and the river as he must search for the real gorge and river before the morning sun has thought of revealing them.

My failure to mention other works in detail must not be thought of as indicating that many of them are not worthy of mention, for every picture in the central group tells its vivid story of the wonders of our great West.

It is entirely natural that one who began exploring in the Rocky Mountains 44 years ago and who has witnessed the development of the great surveys and the inception of the movement for the establishment of national parks should take to reminiscing, but I shall not weary you by recalling the multitude of scenes and events that come to mind. I have sketched perhaps every range and group of mountains from Montana to Mexico and have climbed nearly all of the great peaks of the ranges and explored the valleys and canyons. When I am homesick at all it is for these wilds and especially for the upland parks which nature has arranged with more than the skill of the landscape gardener. Everywhere there are subjects to inspire the painter's brush and at the same time to test his skill.

I may speak of the Yellowstone Valley where we began our explorations in 1872, and recall the inception of the idea of setting aside the central portions of this wonderful land as a national park. Dr. Hayden, the director of the survey of the Territories and his able executive officer, James Stevenson, conceived the idea, and on their return to Washington they, with others, urged upon Congress the advisability of reserving this great area as a free resort to all the people. The paintings of Moran, who accompanied the expedition in 1871, were an important factor in bringing the project to a successful issue.

In those early days many of the physical features of the park were without names, and names were freely given for convenience of reference in the topographic as well as the geologic work. I had the pleasure of naming mountains, valleys, streams, and geysers, but did not name the peak which bears my own name. That was the work of Geographer Gannett, but I did not object. A feature of particular interest on the east fork of the Yellowstone is Amethyst

Mountain on the marvels of which I made the first report. The face of the mountain shelves off in narrow cliffs in which stand out in bold relief the trunks of petrified trees, suggesting the columns of a hundred ruined temples. The Tertiary forests had been buried one over another in the gradually accumulating volcanic débris and thus became petrified and the erosion of the valley in subsequent ages wore away these partially consolidated formations leaving the trunks exposed. Many of these trunks were originally hollow and as petrifaction progressed they were filled with crystals of quartz many of which have the amethystine hue, and on breaking open the trunks the crystals were exposed and easily extracted. Our pack mules were loaded to the limit with the remarkable specimens.

In 1872 our work carried us to Colorado, where several years were passed in exploring the great ranges, the features of particular interest being the conquest of the Mountain of the Holy Cross, myself being the first person known to have reached the summit, and the valley of the San Juan, on the wonders of which I had the honor of making the first report. Moran's great paintings of these subjects are well known.

In 1880 I had my first look into the Grand Canyon of the Colorado River. In company with Maj. Duton, I approached the gorge from the north, riding through the deep forest which covers the great Kaibab Plateau. As we rode forward we began to catch glimpses of the blue through the mesh of tree trunks and foliage, and gradually as we approached the rim the blue, which seemed the blue of the sky, sank deeper and deeper until we found ourselves hesitating to proceed, the impression being strong that we had come to the edge of the world. Reaching the edge, the great gorge began to reveal itself, and what at first had seemed the blue sky became a vast expanse of sculptured plateau fronts, diversified by promontories, isolated pyramids, and deep recesses in infinite detail, extending to impenetrable depths. To the east the chasm cut the horizon in a great notch and the same again far to the west.

I spent two full days in making a pencil panorama of the canyon, my own natural method of expression being the graphic. Description is vain. We must depend upon the pictorial art to convey to the mind of those who can not visit the region some idea, howsoever weak, of this greatest wonder of the world. But I can not go on. The memories and scenes crowds upon my mind so that I am helpless in the face of the task.

○

# ART and ARCHAEOLOGY

*The Art Throughout the Ages*

# ART and ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME X OCTOBER, 1920 NUMBER 4

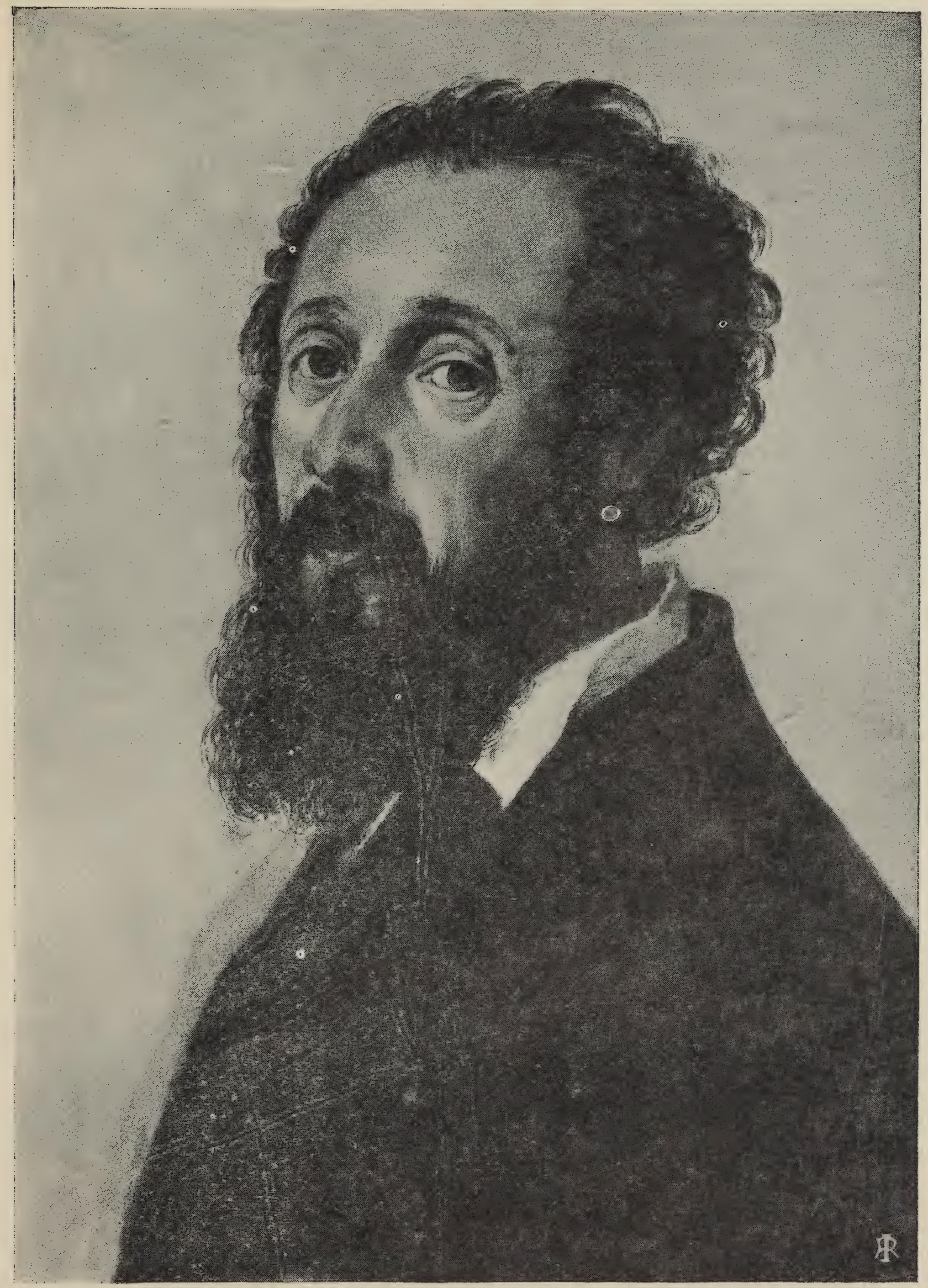

## ARTISTS' SELF-PORTRAITS

*By* RICHARDSON WRIGHT

IN ONE of his note-books Samuel Butler makes this observation: "A great portrait is always more a portrait of the painter than of the painted. When we look at a portrait by Holbein or Rembrandt, it is of Holbein or Rembrandt that we think more than of the subject of their picture. Even a portrait of Shakespeare by Holbein or Rembrandt could tell us very little about Shakespeare. It would, however, tell us a great deal about Holbein or Rembrandt."

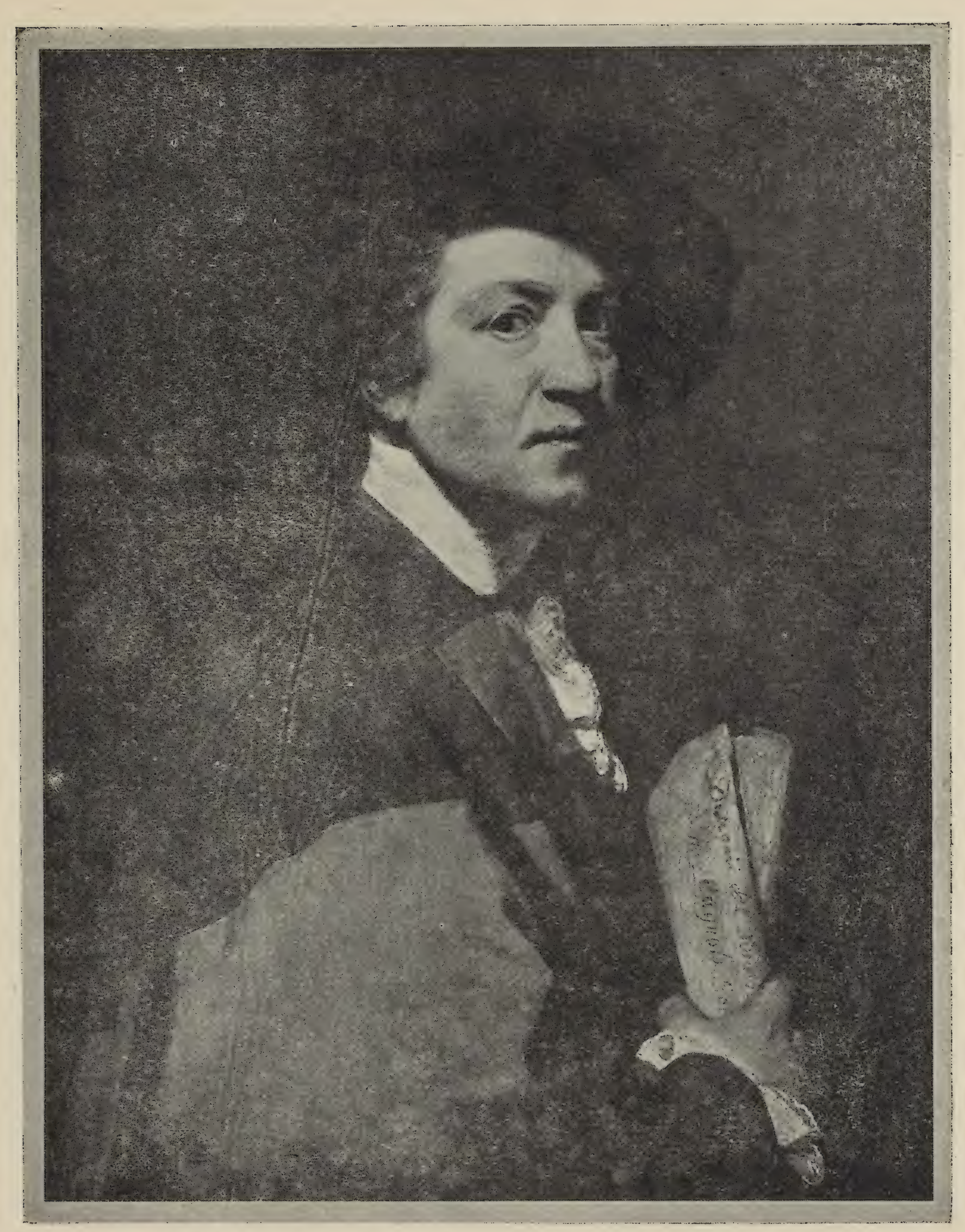
Thus all portraits are, to a degree, self-portraits, just as all novels are, to a degree, autobiographical. When Raphael said that he painted "man as he ought to be," he meant, as Raphael thought man ought to be. It is well nigh impossible for an artist to paint the temperament, peculiarities and character of a sitter without exchanging some of them for his own. Kipling was right—he paints the thing as he sees it. This prerogative of selection, of showing a man ever at his best, has descended from ancient times to the present, save in those modern radicals who scorn all the traditions of Art and paint the thing as nobody ever sees it. To the saner men it is still a canon. There is very much of William Chase in his portraits and much of Sargent's fastidiousness in his. In this lies the individuality of their work—the genius behind their technique.

The same characteristics can be observed, too, in men who were not distinctively portrait painters, but have left us portraits of themselves; there is something of their landscapes or their frescoes or their easel pictures in their self-portraits. It is a solemn fact, the man who paints cherubs instinctively puts something of the cherub in his own portrait; which is reasonable enough, since he maintains the cherub outlook on life and naturally considers himself in much the same cherubic light. In Overbeck's portrait of himself you can read the spell of Tuscany that gripped him in youth and won him the soubriquet of the Nazarene. Henner, who reveled deliciously in female



*SELF-PORTRAIT OF GIVLIO ROMANO (1492–1546)*

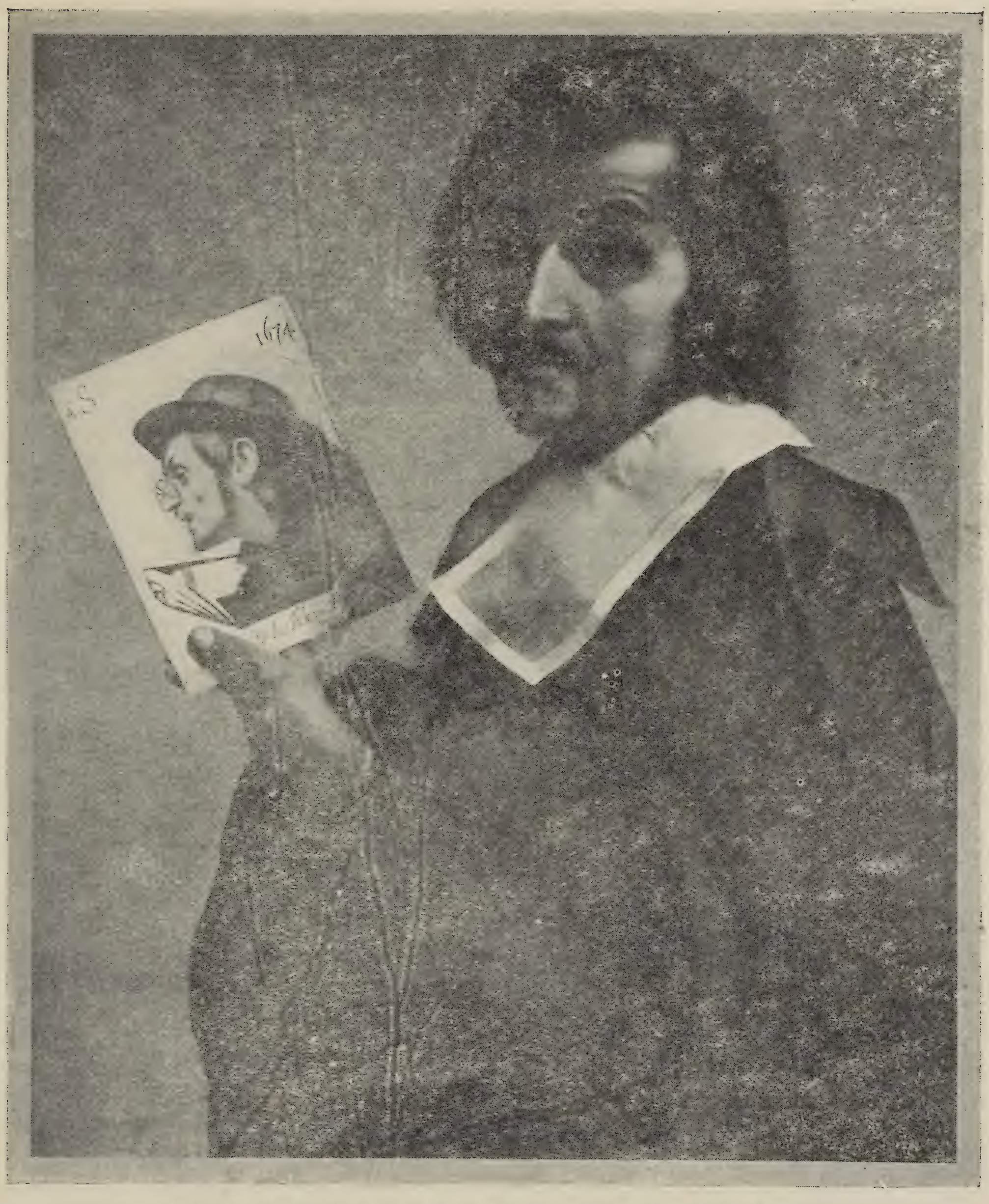
*UFFIZI GALLERY, FLORENCE*



*SELF-PORTRAIT OF SIR JOSHUA REYNOLDS (1723–1792)*

*UFFIZI GALLERY, FLORENCE*

flesh painting, cannot entirely hide it in his rather buttery portrait of himself. Bouguereau's correct, conventional style of super-porcelain painting characterizes his own portrait. The element of personality seems insoluble, unforgettable, irrepressible. His personality is the real master of the artist's technique, the demos that holds the brush and selects the colors.

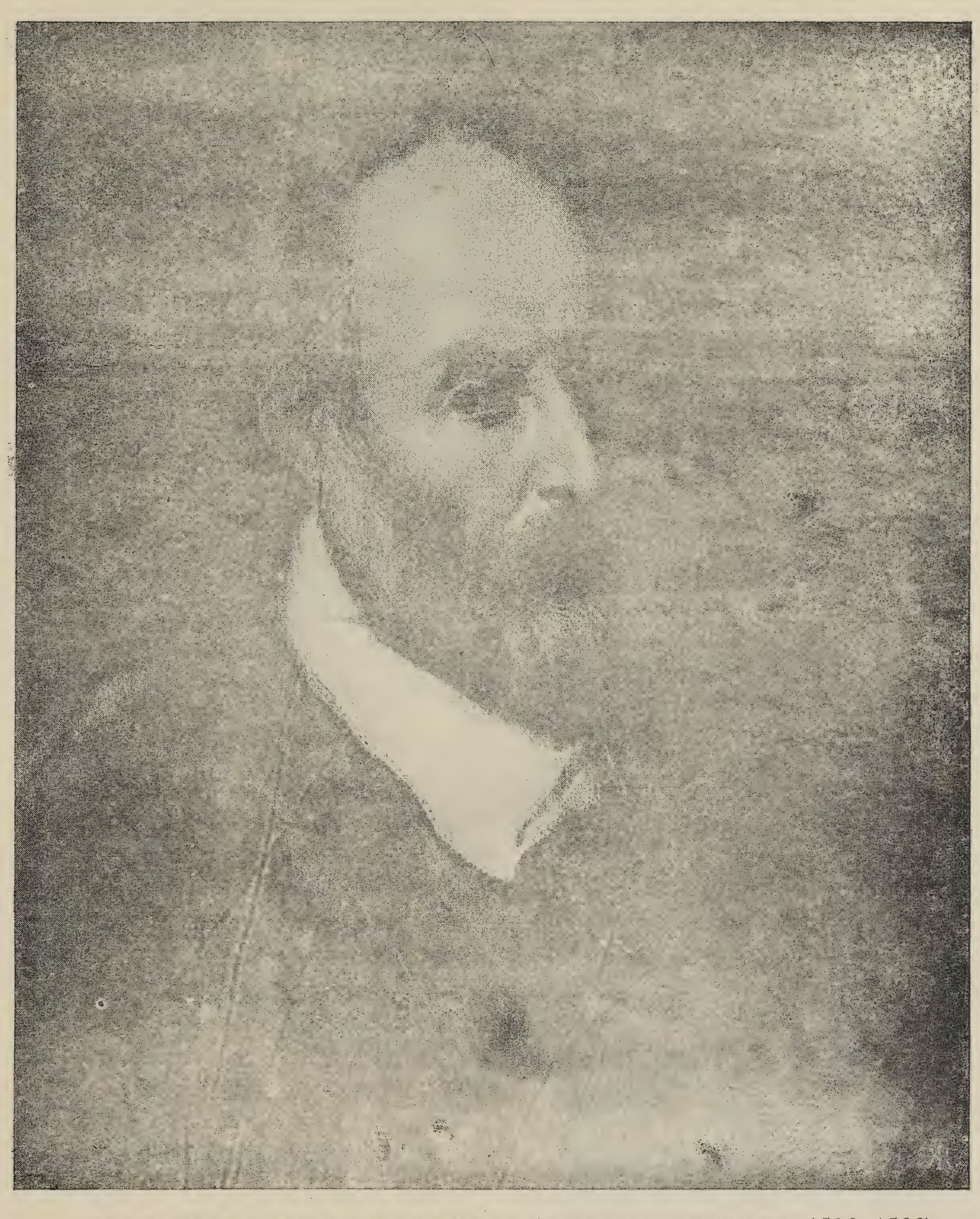


*SELF-PORTRAIT OF CARLO DOLCI (1616–1686)*

*UFFIZI GALLERY, FLORENCE*

One may wonder why artists paint themselves. Explanations are innumerable and each has its own amusing examples.

Even the least vain of us nurses the legitimate ambition of not being forgotten. We want the world to remember us and we want posterity to know both what we looked like and what we actually were like. Tennyson has put this theory into verse. He is said to have gotten the idea from George Frederick Watts while the latter was painting the laureate.



*SELF-PORTRAIT OF VERONESE (PAVLO CAGLIARI, 1528–1588)*

*UFFIZI GALLERY, FLORENCE*

Self-portrait of Raphael Sanzio (1483–1520),
Uffizi Gallery, Florence

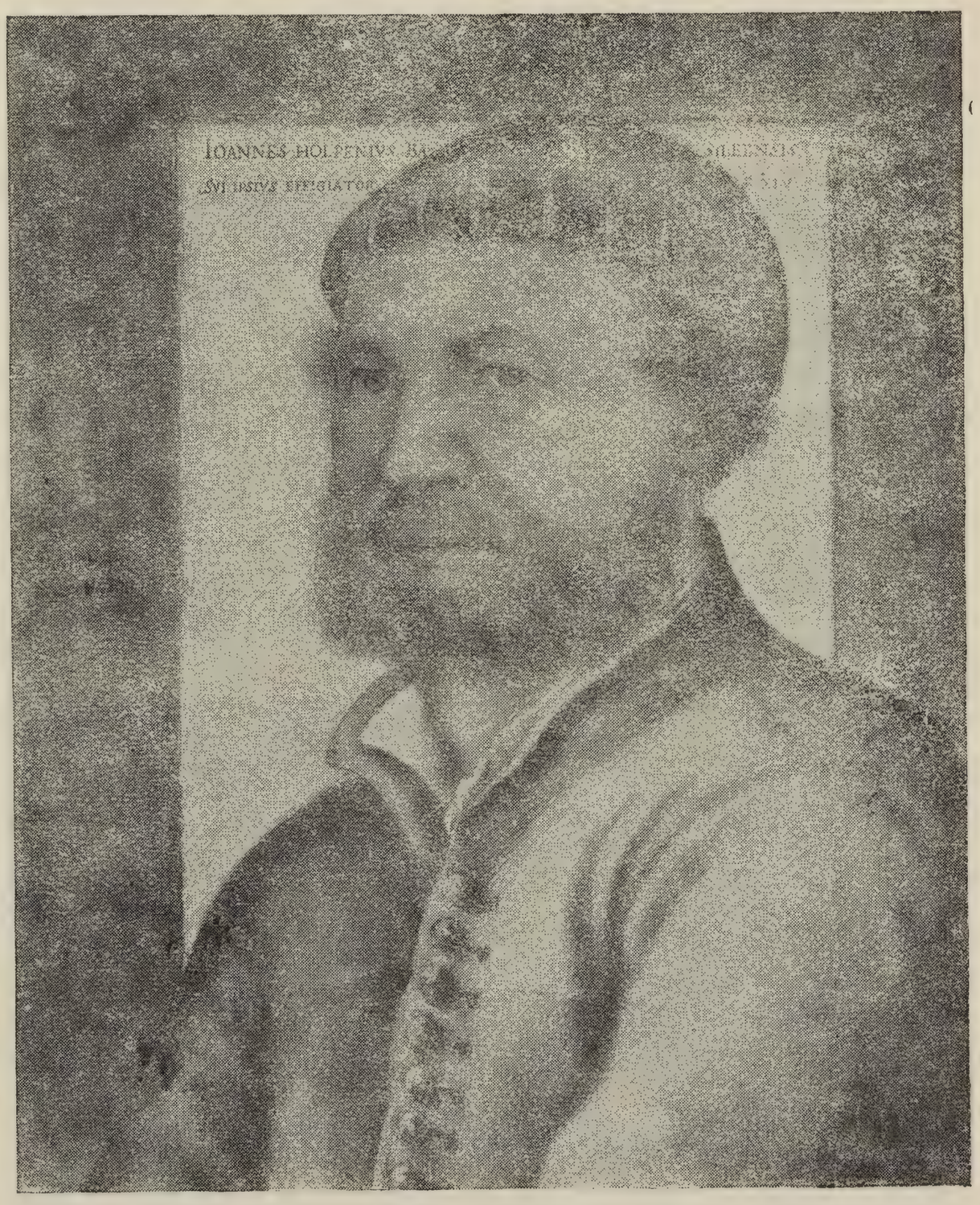
"As when a painter, poring on a face
Divinely, through all hinderance, finds
the man
Behind it, and so paints him that his
face,
The shape and color of a mind and life
Lives for his children, ever at its best."

The old Italian masters, schooled in monastic humility, made so bold as to put themselves in their frescoes. Perugino is in his Cambio fresco; he also left a portrait of himself, showing a rather tight-lipped, dour old fellow. Tintoretto slipped into his *Miracle of St. Mark*; and Veronese into his *Marriage at Cana*.

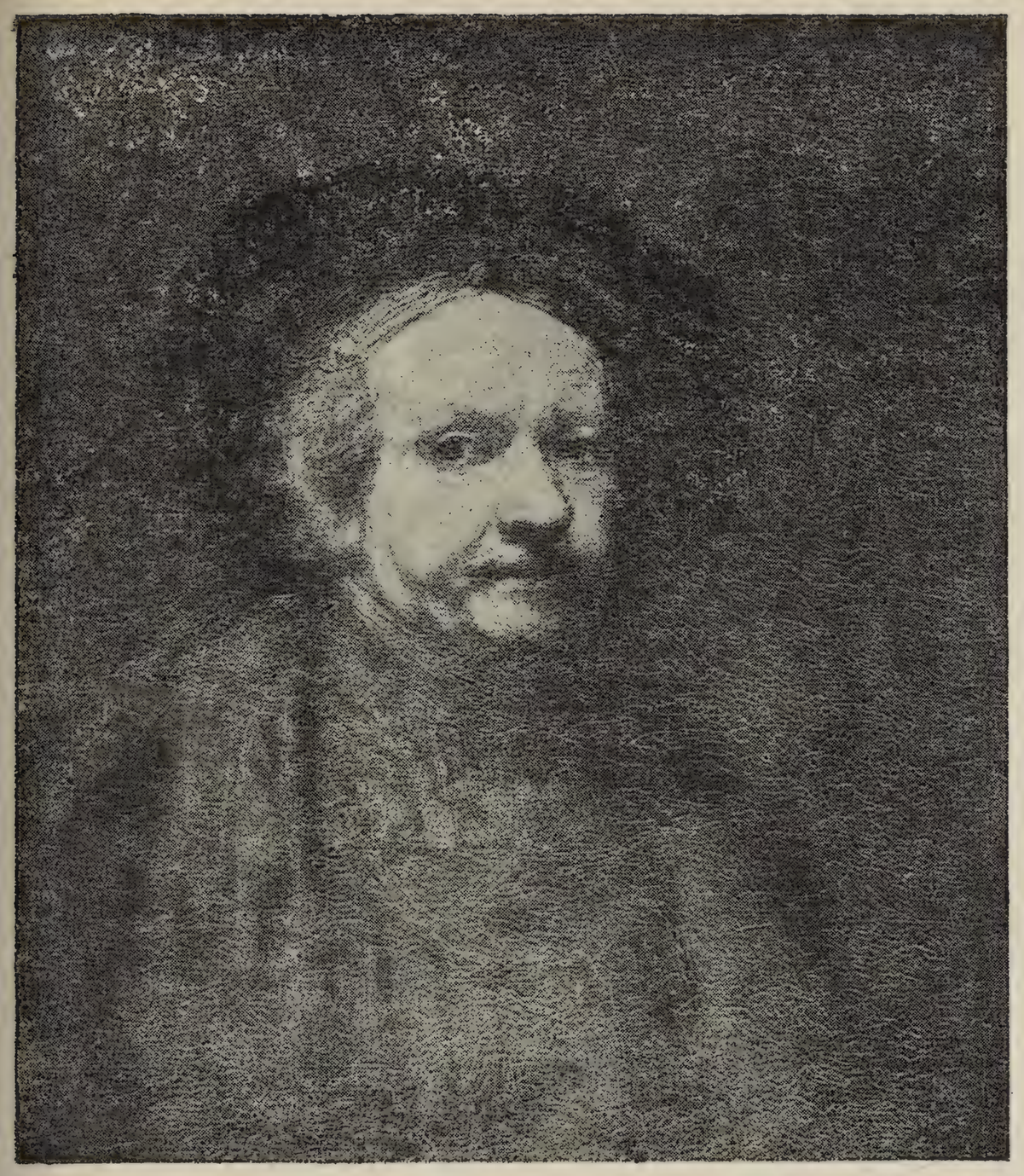
Such examples are legion. These old masters saw to it that their enemies were abased among the goats and it was natural that, having a wholesome respect of themselves, they should choose to be among the sheep—up with the adoring devout, close to the throne.

Another explanation of why an artist paints himself is that he is always seeking after the perfect expression, the clearest crystalization of personality, which is not possible where the personality of another sitter intrudes itself upon the vision. The physician knows that he cannot heal himself, but the artist considers himself his best portraitist.

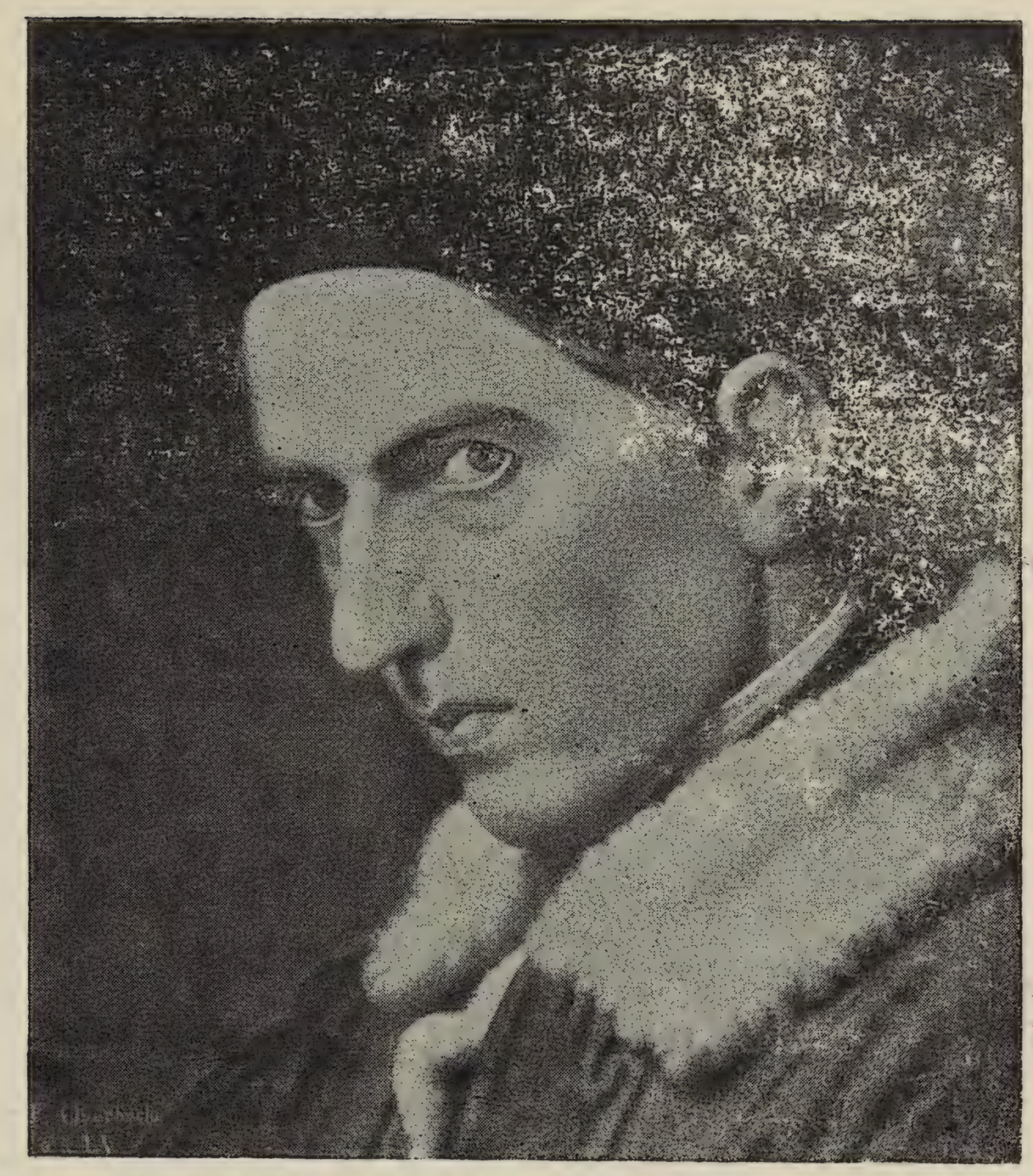
There was Rembrandt, for example, a man of many moods. No other artist could get them all in one portrait, so he painted and sketched innumerable



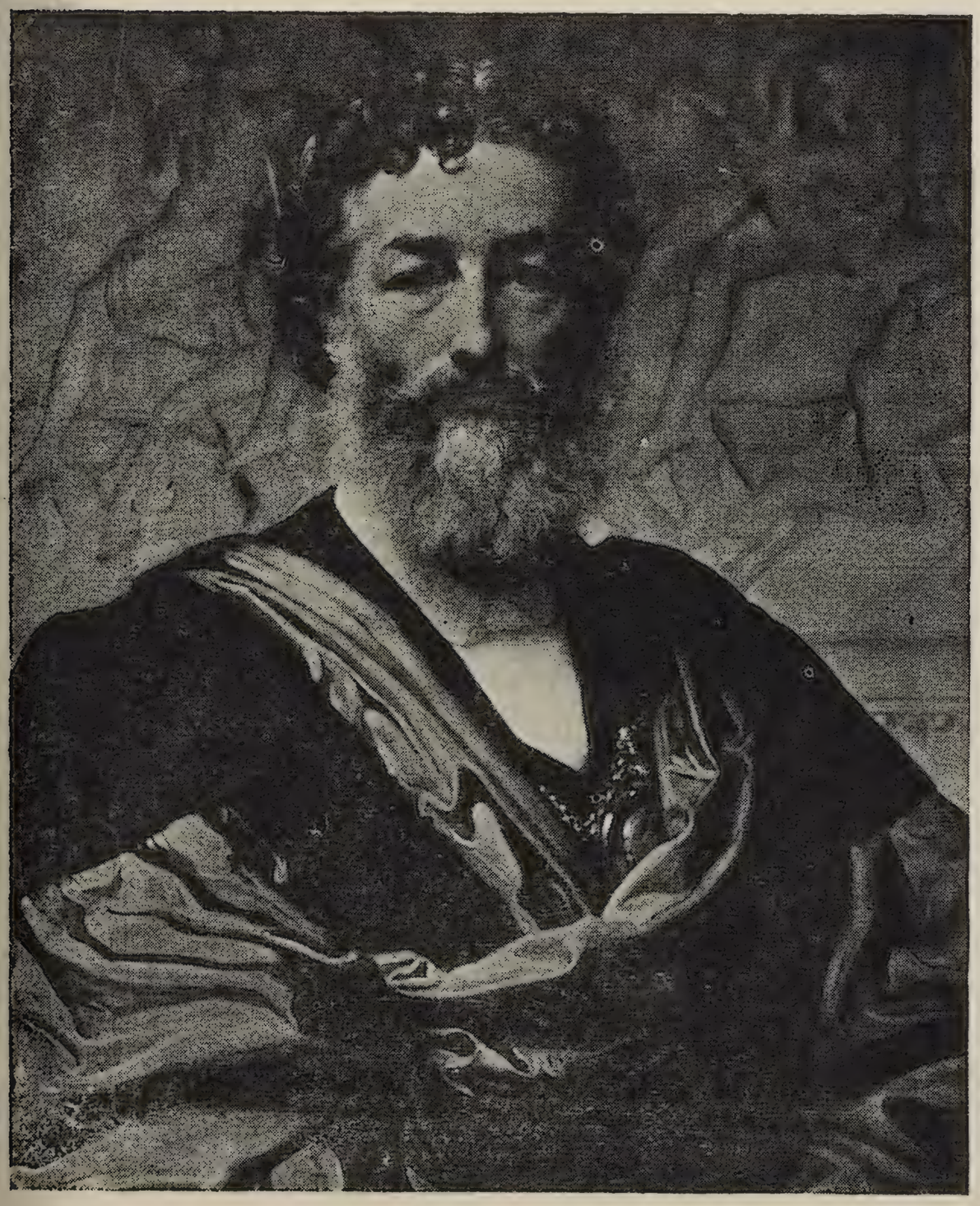
Self-portrait of Hans Holbein (1497–1543)
Uffizi Gallery, Florence



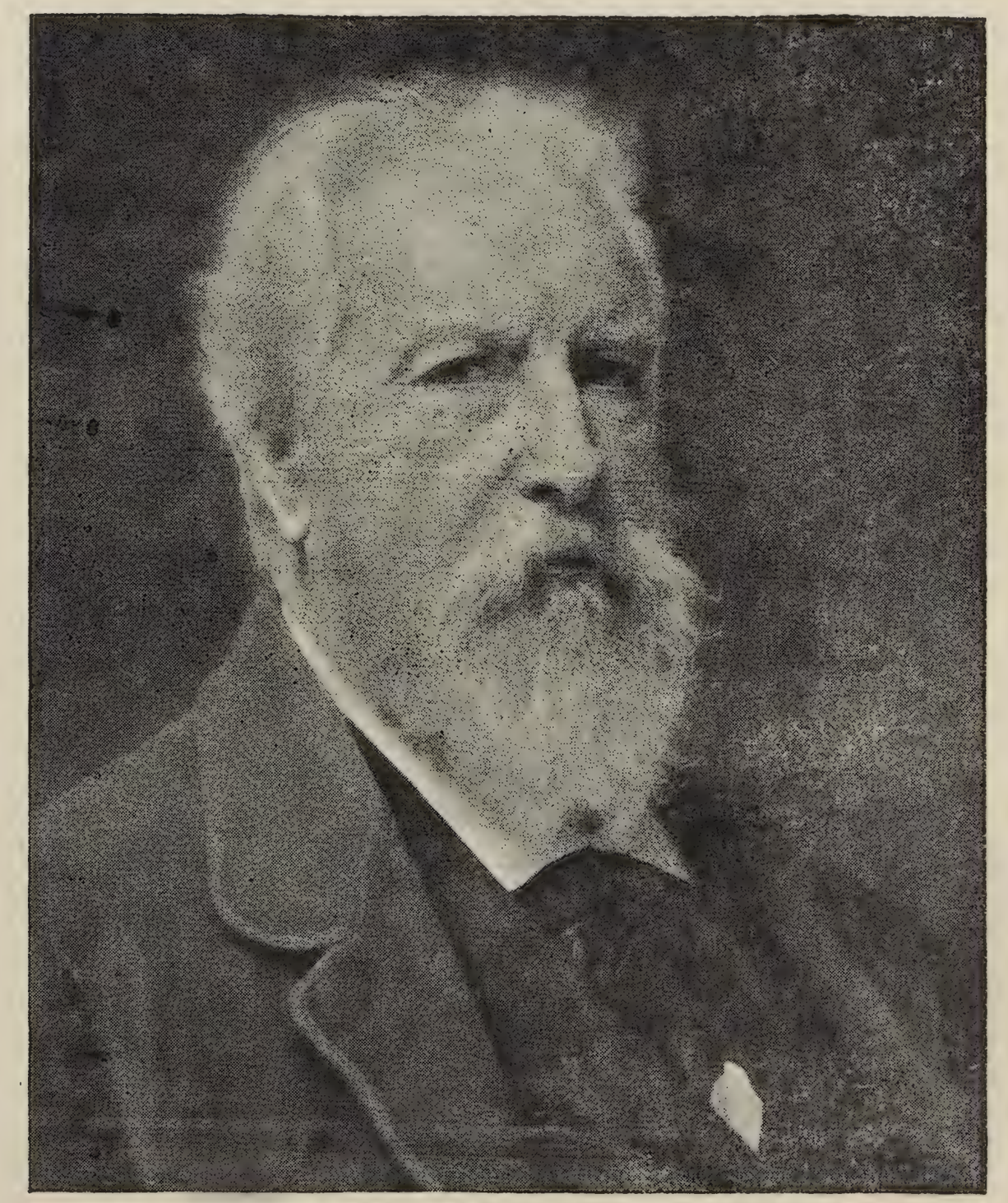
Self-Portrait of Rembrandt, Uffizi Gallery, Florence
(1607-1669)



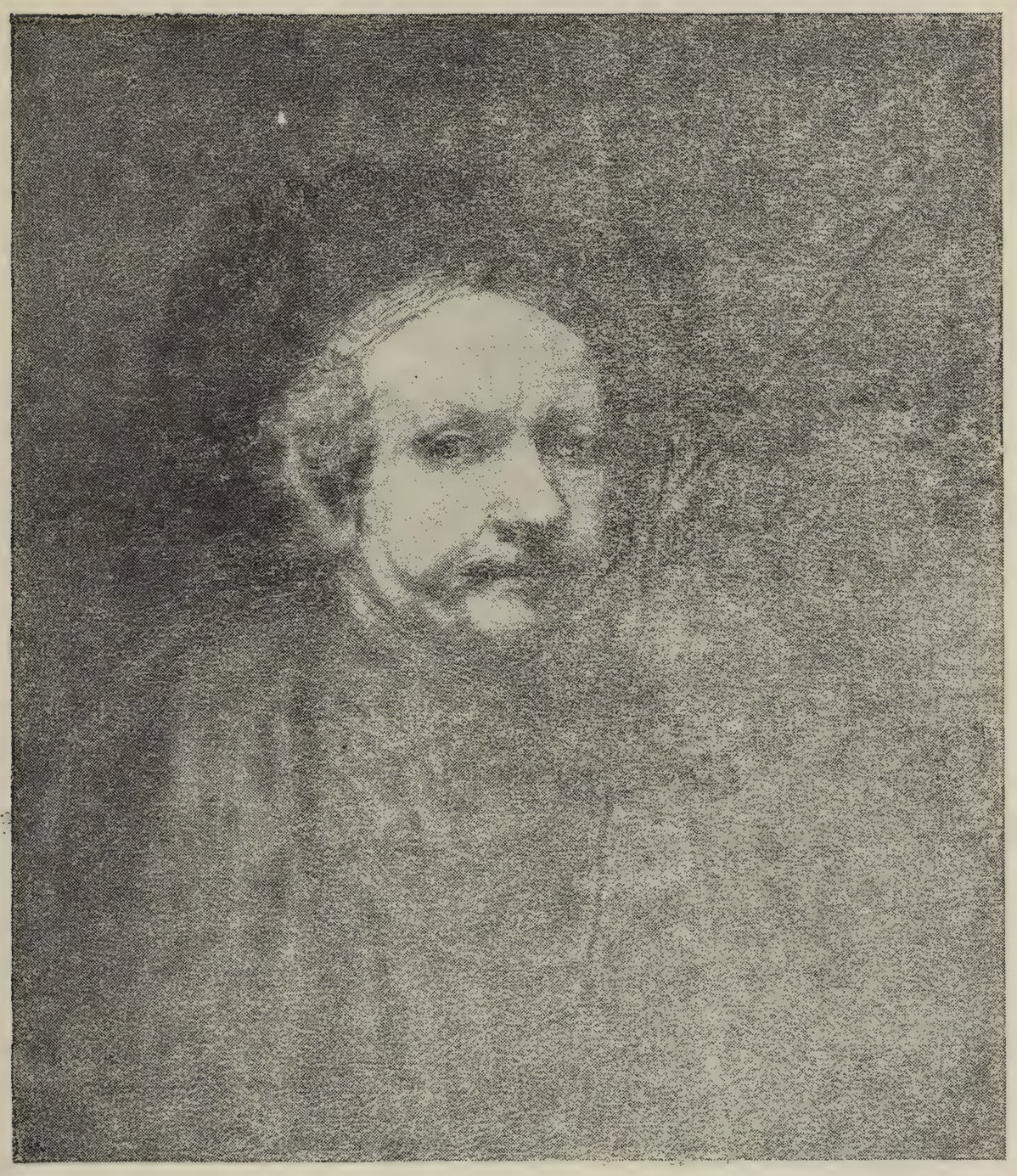
Self-Portrait of Overbeck, Uffizi Gallery, Florence
(1789-1869)



Self-Portrait of Leighton, Uffizi Gallery, Florence
(1830–1896)



Self-Portrait of Bouguereau, Uffizi Gallery, Florence
(1825–1905)



Self-Portrait of Rembrandt, Uffizi Gallery, Florence
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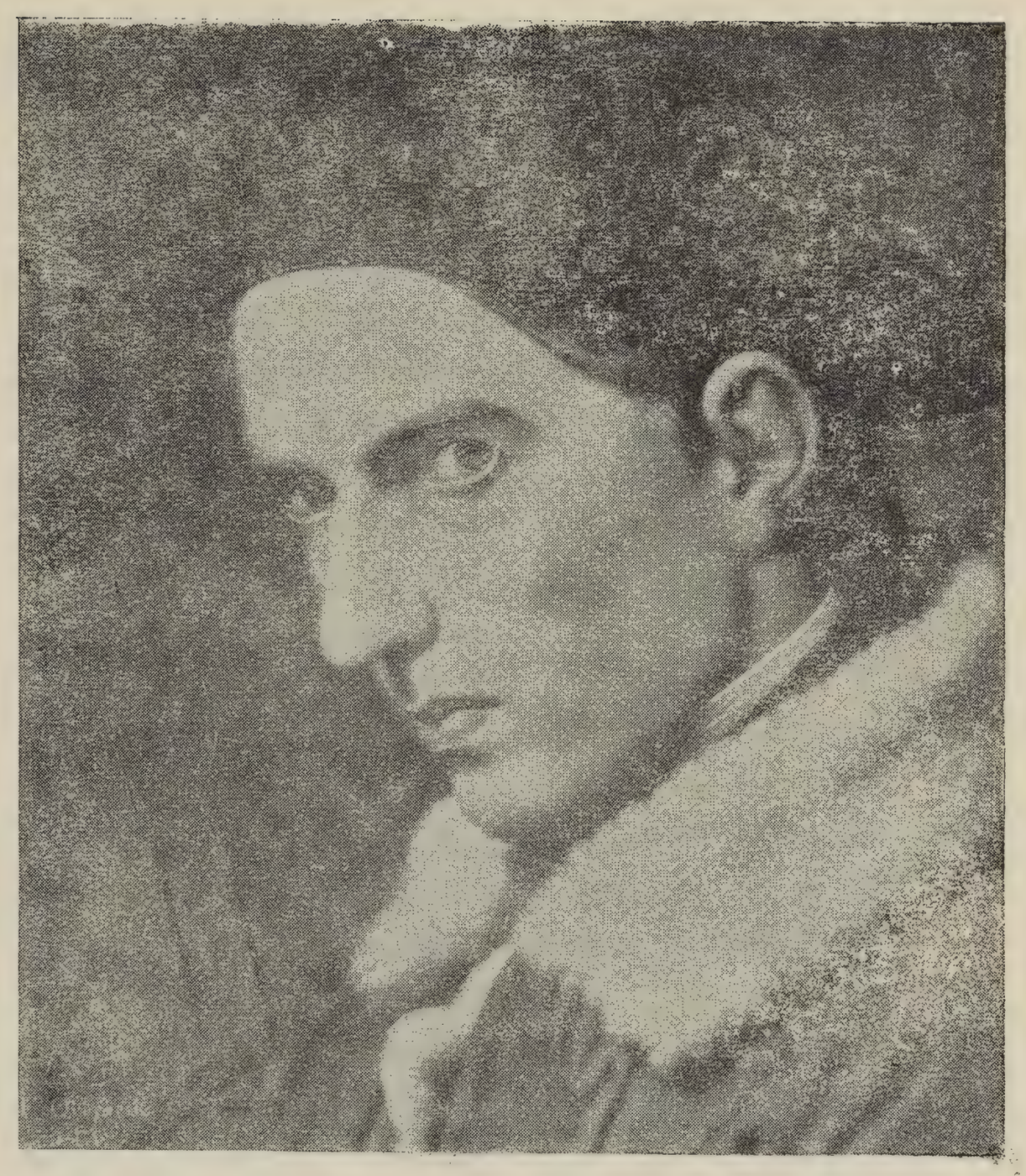
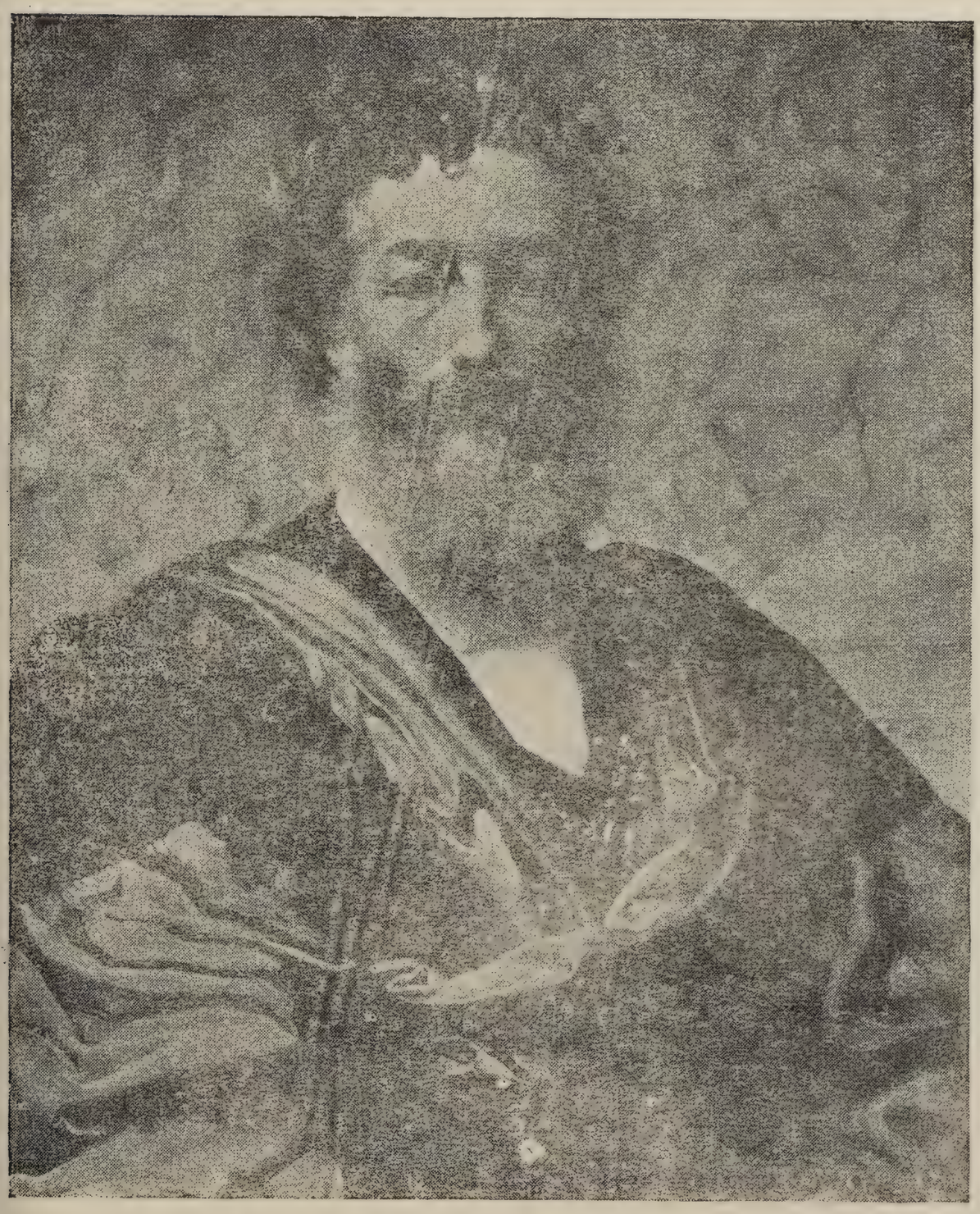
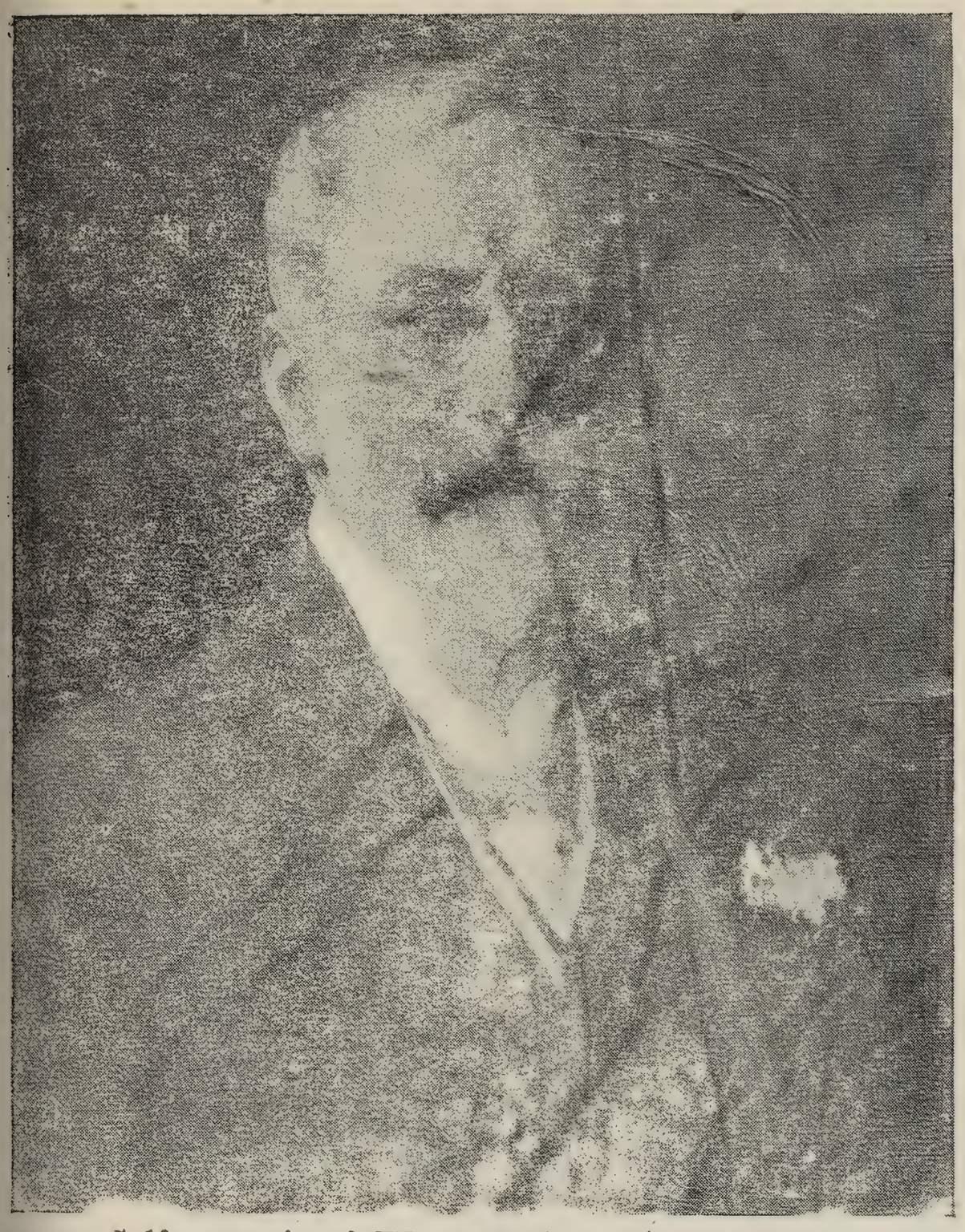


Self-Portrait of Overbeck, Uffizi Gallery, Florence
(1789–1869)



Self-Portrait of Leighton, Uffizi Gallery, Florence
(1830–1896)

Self-Portrait of Bouguereau, Uffizi Gallery, Florence
(1825–1905)



Self-portrait of Wm. M. Chase (1849-1918)
Uffizi Gallery, Florence

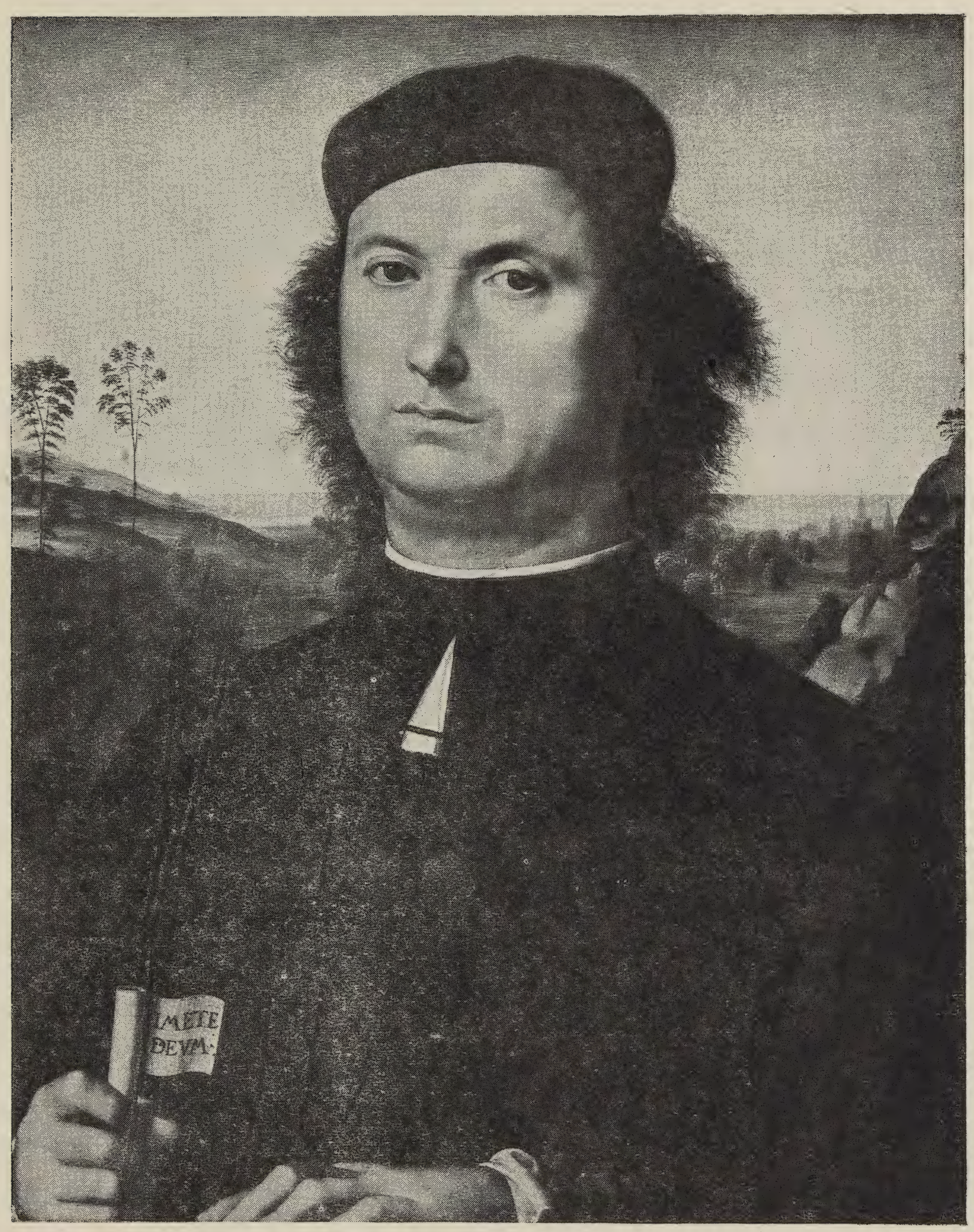
pictures of himself, and we see Rembrandt as a Young Man, Rembrandt With Open Mouth, Rembrandt With A Fur Cap, Rembrandt With A Fur Cap and Coat, Rembrandt With Dishevelled Hair, Rembrandt Laughing, Rembrandt As A Polish Cavalier, Rembrandt in 1648, Rembrandt and Saskia.

George Frederick Watts seems to have preferred himself in costume. We have the portrait as a youth of seventeen, the one of him in armor painted in Florence, the one as *The Venetian Senator*, quite grave and thoughtful, the 1864 portrait that hangs in the Tate Gallery showing him in the conventional artist's hat and cloak, and finally the unfinished portrait of 1904, the vision that death stopped—or began—of one who awaits calmly the echo of the trumpets blowing on the other side.

A third example would be Sir Joshua Reynolds who, either for the enlightenment of posterity or the lack of the perfect model, found time, during a life crowded with portraits, to paint himself no less than forty-five times.

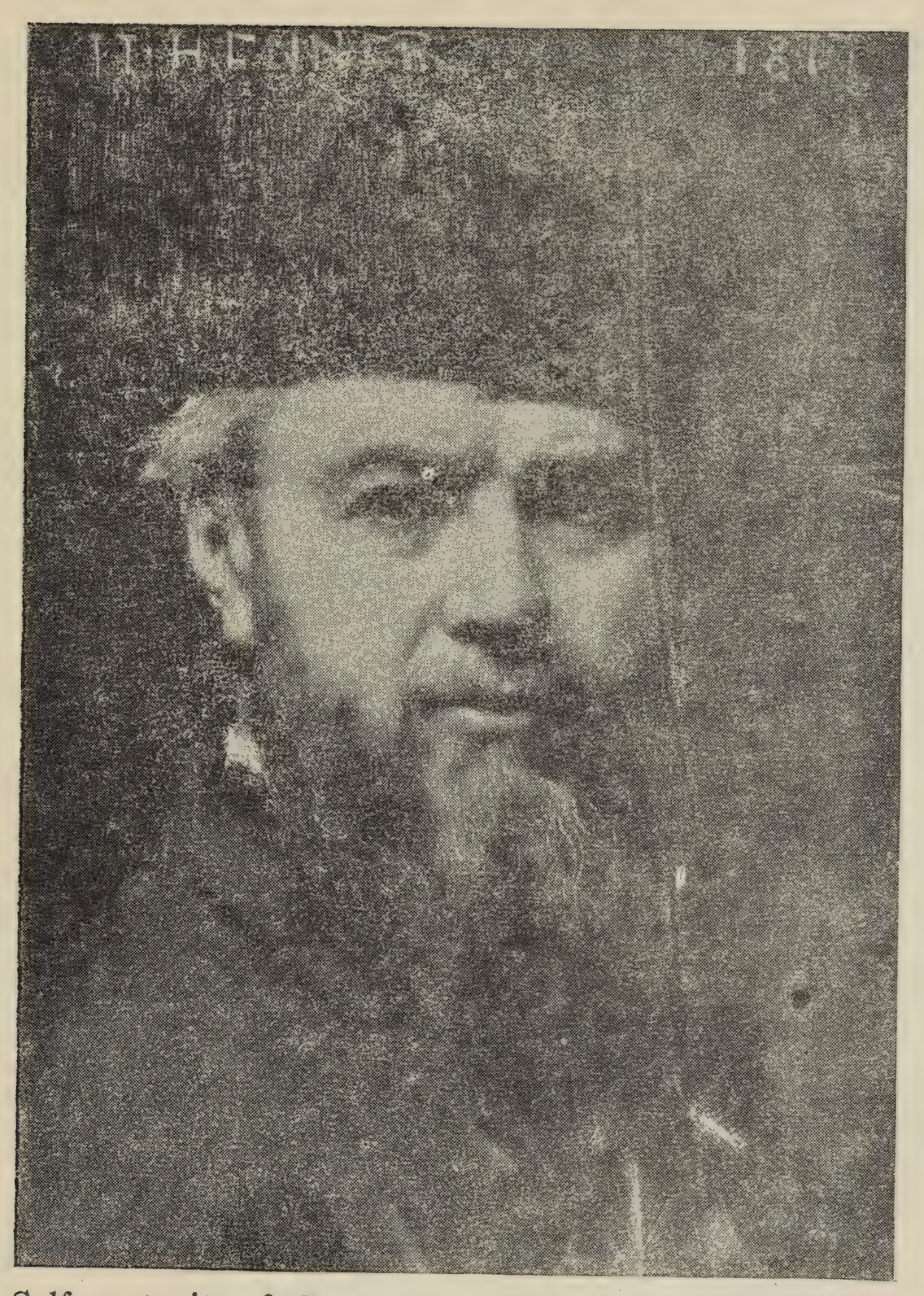
To posterity and perfection, might be added a third reason for an artist painting himself. It would seem that every so often a man must stop and take stock of himself. Men in commerce today use efficiency tests. The physician takes his own blood pressure. The writer writes something that he actually likes to write. The editor

Self-portrait of Filippino Lippi, Uffizi Gallery, Florence
(1460–1505)




*SELF-PORTRAIT OF PERUGINO (PIETRO VANUCCI, 1446–1524)*

*UFFIZI GALLERY, FLORENCE*



Self-portrait of Jean Jacques-Hennar (1829-1905), Uffizi Gallery, Florence

publishes something that pleases himself alone, without regard to what the dear reader thinks. And in like manner, the artist tests the measure of his own personality. He has a dread of being like the man in the Bible who, looking at himself in a glass, goeth away, forgetting what manner of man he is. Let the artist look at himself in a glass—and his brushes are in his hand!

Now this, too, has some interesting results. Manet's self-portrait of 1878, *The Portrait With The Palette*, shows him younger than the portrait painted eighteen years previously. Durer was satisfied with thrice taking stock of himself and signing the results. Of the moderns one would expect to be constantly in front of a mirror, Whistler painted or drew himself only four times, Chasé three times, and Sir Frederick Leighton only twice—the first in 1846, a half-length that was his initial canvas, the other in 1881, which is illustrated here, for the Uffizi.

To the Uffizi we look as the greatest gallery of self-portraiture extant. The collection was begun by Cardinal Leopoldo de Medici, who purchased the collection already started by the Accademia di S. Luca at Rome. To this the Grand Duke Pietro Leopoldo added in 1768 the collection of the Abate Pazzi.

By no means can the claim of authenticity be sustained in the case of every portrait shown in the Uffizi. Some of them do not even represent the persons they are said to portray. Out of fifty-nine portraits of old masters listed, seventeen are not from their brush or are mere copies of existing self-portraits. The Dosso Dossi, for example, does not even belong to the master's epoch. The Giorgione is incredibly insignificant and poor. The Hans Holbein, despite the signature, is not genuine. Others are unquestionably self-portraits. The original of the Filippino Lippi illustrated here is an astonishingly sympathetic painting executed in monochrome on a tile. The Raphael was painted in 1506, in the master's twenty-third year, for his uncle Sinione Ciorla of Urbino. From Urbino the picture went first to the Academy of St. Luke and thence to the Uffizi. Authorities disagree on the Titian portrait; one will say that it is a varied copy of the original in the Berlin Gallery and bought in Antwerp in 1677; others tell this fantastic story—of how Titian painted the portrait for his family and presented it to his cousin Tiziano Vecelli. After his death the picture was declared common prop-

erty, in 1728 it was sold to Marco Ricci by an Oswaldo Zuliano, a treacherous guardian of Alessandro Vecelli. Zuliano took it to Venice on the pretense of having it valued and then sent it to Ricci at Florence. From Ricci the Uffizi acquired it. The Vecelli family could not account for its disappearance until one of their members saw it in the Uffizi. Quite amusing this, but how like the average modern family's quarrel over an ancestor's portrait.

Among the important artists who hang in the Uffizi are Lippi, Raphael, del Sarto, Perugino, Vasari, Holbein, Matsys, Van Dyck, Rembrandt, Titian and Rubens. The later painters include Angelica Kaufmann, Ingres, Jules Breton, Watts, Millais, Leighton, Cabanel, our own William Chase and, of course, the coquettish Mme. Le Brun, a striking portrait that sparkles with all her characteristic vivacity. Of all the portraits in this gallery none is so often absent from its place being copied.

Another Le Brun self-portrait hangs in the National Gallery, and of its painting she tells, in her fascinating memoirs, buite the most interesting confession about self-portraiture we have encountered. It has a delightful feminine flavor. In an Antwerp collection she was intrigued by Rubens' *Chapeau de Paille*, now in the National Gallery. "This wonderful painting represents one of Rubens' wives," she writes. "Its principal effects consists in the different lights given by the sun, daylight and the sun's rays. Perhaps only a painter can judge of its merits and wonderful execution. I was enchanted with this picture, and when I returned to Brussels I made a portrait of myself and endeavored to obtain the same effect. I wore on my head a straw hat, a feather, and a garland of field flowers, and held in my hands a palette." Then she concludes naively, "When the portrait was exhibited in the Salon, I may say that it added a good deal to my previous reputation."

Truly the artist is gifted above other men. He can add to his reputation by painting himself. He strikes a veritable mine of kudos in the

"power the giftie gie us
To see ourselves as ithers see us."

*New York, N. Y.*

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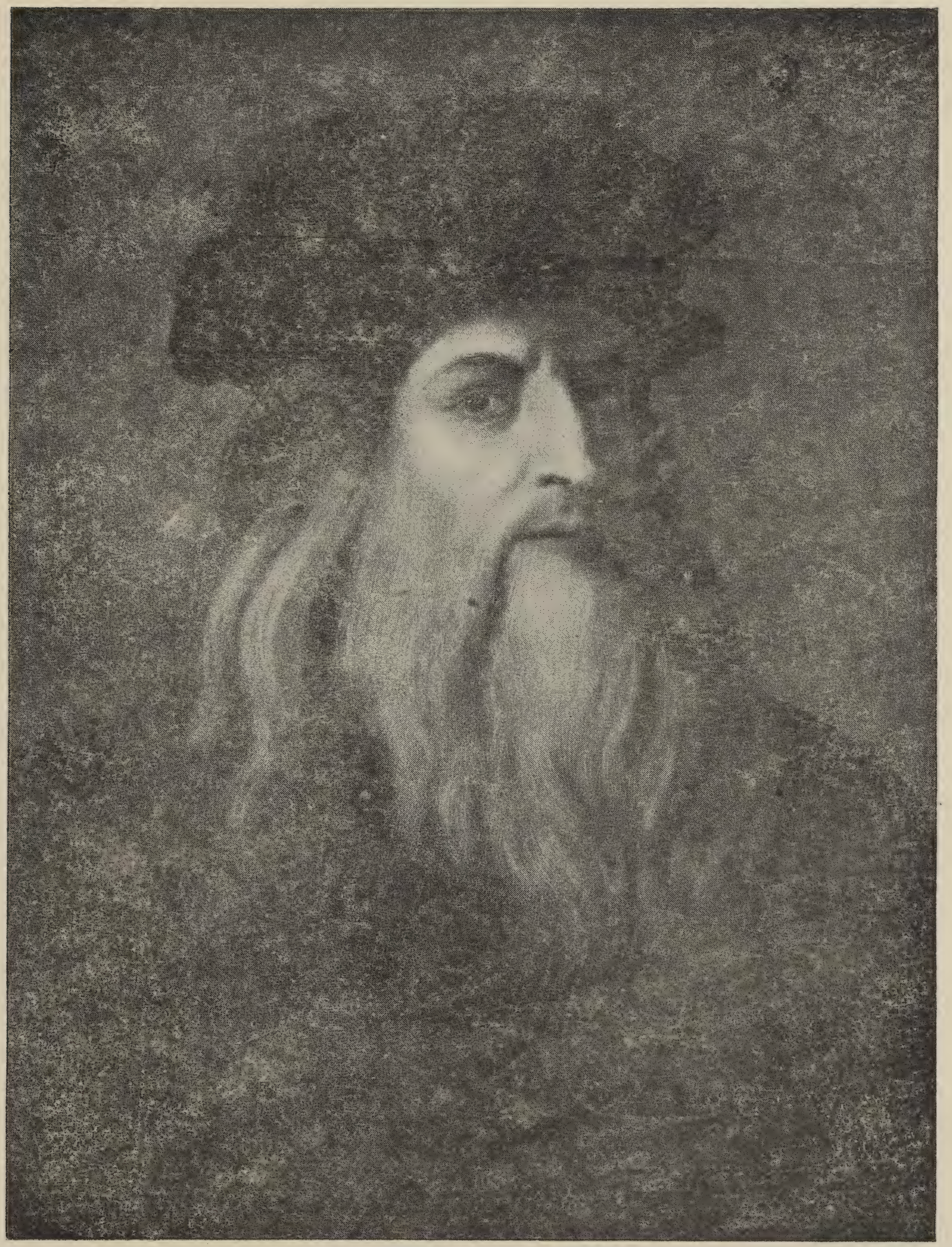
## COAST OF MAINE.

Pine crowned rocks edging the volupt'ous sea,
Thy beauty lies in thy stoned majesty:
Graven, storm-swept ledges of Etern'ty.

LeBaron Cooke.



*SELF-PORTRAIT OF LEONARDO DA VINCI (1452–1519)*

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*UFFIZI GALLERY, FLORENCE*

# SILHOUETTES

XXXIV

# SILHOUETTES

By

MARIETTA MINNIGERODE ANDREWS

XXXVIII

Dust cover used 1931

WOODROW WILSON

GENERAL PERSHING

MARSHAL FOCH

JOE JEFFERSON AS "RIP"

MYSELF WHEN YOUNG

LIMITED
FIRST EDITION
No. 170

Marietta Minnigerode Andrews

E. F. ANDREWS

1915

Notes for my remarks at the meeting

Honor of appearing on this occasion

Pleasure of Recalling the past — 50 years.

How & came to meet him —

The letter from Colonel Harbaugh, Read.

His Visit to Andrews Studio

The Reception — My first studio visit

Contents of the Studio. Parting words

Remarkable occurrence 45 Years later

First artist honored by the nation

How where.

Brought about by Mrs Andrews

Enterprise. generosity and loyalty.

The monument — 1st Honor

Has Tablet the 2nd Honor by the School

Complement the school

I am gratified and honored to be permitted to join you in paying tribute to our friend and teacher E. F. Andrews.

Mrs Marella Mumaugh de Andrews

widow of the artist E. F. Andrews

Memorial meeting held at the Corcoran Gallery.

ANDREWS Widow of my old friend
Andrews

Holy Cross Hospital

Salt Lake City, Utah

Mrs. E. T. Andrews Jan. 10. 1927

My dear old friend

I was charmed with your gracious note - and congratulate yu again on your beautiful birth-day with its well-won laurels...

I am laid up to fit the diet + the insulin — balanced again, but not very ill. I know of not better way to shuffle off this mortal coil, than the gentle process of diabetes -- There must be an open door, and this is less violent and annoying than many. As for me, I am content: and the next chapter intrigues

my imagination — does it
yours? Do you fancy
that you and I are the
snuffed out like candles?
Or flopped back into
the universal pool, to
be drawn out again? —
However — either of these
or both or, as a recognizable
entity, — — any of it —
all of 'em — suit me.
However it may be — it
will be all right with
little Married!

Mrs. E.F. ANDREWS. 1927

a good portrait

How are my
Bartechs? Give
them my love!

Is it humanly possible
possible for each body
to buy, beg, borrow or
steal, a set of those
reproductions of your
Yellowstone and other

water colors - I understand the Government has them upon request, and I, who do not want many things in this world, would certainly enjoy having these things - I would leave them in my will to the Library of the Cathedral at Laramie, Wyoming. I want to give this showing institution a picture of the Yellowstone. The Corcoran Gallery has discarded a Bierstadt, a big canvas, with a black bear in the foreground — I wrote to Powell about it but he says it is not of the Yellowstone. Then I would like to know what it is? for it (as I remember it) has all the qualities of a

the Yellowstone. Can yr
give me any information
about that picture? Nobody
else wants it - but Laramie does.
And all other ways pending
possibly when I come
back to Washington in the
late spring, I may get
permission from yr to
copy the big Yellowstone -
by Moran in the National
Gallery. I am sure he's
daughters owned & possessed
the fact that the Cathedral
at Laramie and the Bishop
of Wyoming, could reach
a climax -- It moved me
a pleasure & the whole
state -
I was at the foot
of Mt. Moran for a month —
last summer — wonder-
ful wonderful -

God bless yr, yr very dear
person -- keep yr safe and
happy and in peace - My
love to Mrs. Rosenbrock —
Affectionately yours
Mariatta Minigerode Andre

kiss the
Bartlett

Marietta
Minnigerode
Andrews

©

Marietta Minnigerode Andrews

©

Marietta Minnigerode Andrews

©

Marietta Minnigerode
Indiana
1894 ?

©

Mariella Minnigerode Andrews

Marietta Minnigerode Andrews, tho confined to her bed with a serious illness, nevertheless had herself propped up on pillows to read the tribute which Frederic William Wile recently wrote of her in Dutton's Weekly Book News, in which he said that she was the most clever woman in Washington. Said tribute thereupon inspired the irrepressible Marietta to draw an excellent likeness of herself.

And under the picture she placed a poem she composed, giving it the title, "The Lamentations of Marietta."

It follows:

"My hands are cold:
My nose is hot:
I've sacrificed
My treasured 'knot.'

"I pace the floor:
I rave and weep:
I can not eat,
I can not sleep:

"I can not have
My picture 'took.'
Nor read a word
In any book:

"They fill me up
With drugs and dope,
The graveyard seems
My only hope.

"Yet lo! I 'smole'
A sweet, sad smile,
Readin' them words
Of William Wile!"

---

Herald - Aug 17, 1919

1232. 16th St

Mrs Andrews Monday

My dear Mr. Holmes -

It seems to me
that the best people
I know, from "a-
round Steubenville -

It is just lovely
Gym. with the many
things which I know

are on your mind,
& have thought my
last matter out for
me.
Public property and
historic correctness
cannot go hand in
hand, so far. I fear,
as Parkman for Charity
are concerned - & per-
haps as you sup-

feel, we will
all the Patriots and Lovers
they want for their money.

have had to introduce young
Kuhlmann & a/
person so his
typewriter so you
a modest return
ability. Have kept
much love from Em. Ever

Dr. Wm. H. Holmes
The Smithsonian Institution
Washington D. C.

XXXV

# MISCELLANY, CLIPPINGS

## Business of a Bicentennial

What might have been a serious rift in the plans for celebrating the Bicentennial of the birth of George Washington developed in Manhattan last week. Thirteen U. S. painters last April agreed to paint 14 murals, illustrating crucial moments in Washington's career.* These big paintings were to be exhibited at Washington in the little-known National Gallery at the formal opening of the Bicentennial celebration this month. The painters worked without pay; the Government had appropriated only enough money to cover the actual hanging of the murals. Last week, when the paintings were all but finished, the patriotic painters, already heavily out of pocket, had to defray the cost of moving their own pictures from New York to Washington. Eleven of the paintings were sent to Washington in a truck, the rest to follow later by express.

The nine-month bicentennial celebration will officially start on Washington's Birthday when President Hoover delivers his George Washington address before Congress, to be attended also by the U. S. Supreme Court, Cabinet members, foreign diplomats and invited celebrities. Following his address, the President will march out to the east steps of the Capitol to lead the singing of "America" by 10,000 massed voices accompanied by three bands and conducted by Walter Damrosch. The composite result will be broadcast. There will be afternoon exercises at the Washington monument, a ball in the evening for which the costumes were designed by one Anne Washington. Once under way, the Bicentennial celebration will be the occasion for protracted and unprecedented patriotic adulation, artistic and otherwise.

In Manhattan where, over public protest, the world's largest bridge was last year named for Washington and where a scandal in connection with the sale of Washington seals has already occurred, a project was on foot to erect a replica of Mount Vernon in Bryant Park. When the Metropolitan Museum of Art removed from its walls to the basement Emanuel Leutze's painting of *Washington Crossing the Delaware,* popular clamor compelled it to lug the massive picture up again for temporary hanging in its American Wing.

In Washington the Austrian Minister, Edgar L. G. Prochnik, last week presented President Hoover with an equestrian statuet of Washington made of Austrian china. The Smithsonian Institution was preparing an exhibit of Washingtoniana. Rehearsals for *Wakefield,* a folk masque by Percy MacKaye to be presented at Constitution Hall Feb. 21, were under way. The manuscript of one of Washington's Thanksgiving proclamations was displayed in the Library of Congress.

In Asheville, N. C., Deland, Fla., Syracuse, N. Y., Ramsey, N. J., Portland, Ore. and Berryville, Va., according to an official announcement by the U. S. George Washington Bicentennial Commission, preparations were on foot for balls, teas or pageants.

Elsewhere in the U. S., the importance of the Bicentennial was reflected in fashions for women's clothes. Couturiers said that red, white and blue would be the spring colors, with square shoulders like the continental army uniforms and as many brass buttons as possible.

George Washington, as can be ascertained from a perusal of his innumerable life portraits and their copies, was a man of many moods and faces.* Doubtless the Washington of the Peale portraits would have allowed a proud smile to creep across his bland countenance had he learned of all these incongruously complimentary doings in his behalf. The Gilbert Stuart Washington, however, is a more skeptical and pessimistic personage. Like those of Calvin Coolidge, his nostrils seem assailed

*Acme*

SOL BLOOM

*"Somebody's got to sign the mail!"*

by perpetually disagreeable odors. The Washington nostrils might have distended even more, had their owner heard of: 1) a project to sell his effigy painted on imitation leather as a back tire cover for automobiles; 2) a Manhattan theatre where a box office clerk had to tell a patron that a cinema called *The Hatchet Man* (see p. 28) was not about the father of his

*Muralist Ernest Clifford Peixotto, organizer of the project, painted two: *Lafayette With French Allies* and *Washington with Generals Knox and Lincoln.*

*According to information contained in *Life Portraits of George Washington,* a privately printed volume by John Hill Morgan and Mantle Fielding, 27 painters and sculptors made representations of Washington. Since many of these artists subsequently copied their own work it is impossible to determine how many life portraits are extant. Charles Willson Peale is responsible for about 67 portraits and miniatures of 14 general types; Raphaelle Peale, his eldest son, at least two; Rembrandt Peale, his second son, six; James Peale, his younger brother, 11; Charles Peale Polk, his nephew, numerous copies. John Trumbull and Edward Savage, eleven each; Houdon, seven statues; Gilbert Stuart, 16 paintings of the Vaughan type with head turned left, about four or five each of the Lansdowne and Monro-Lenox type with head and eyes turned right and more than 70 variations of the famed Athenaeum Head with face turned right and eyes straight ahead.

the National Academy of Sciences

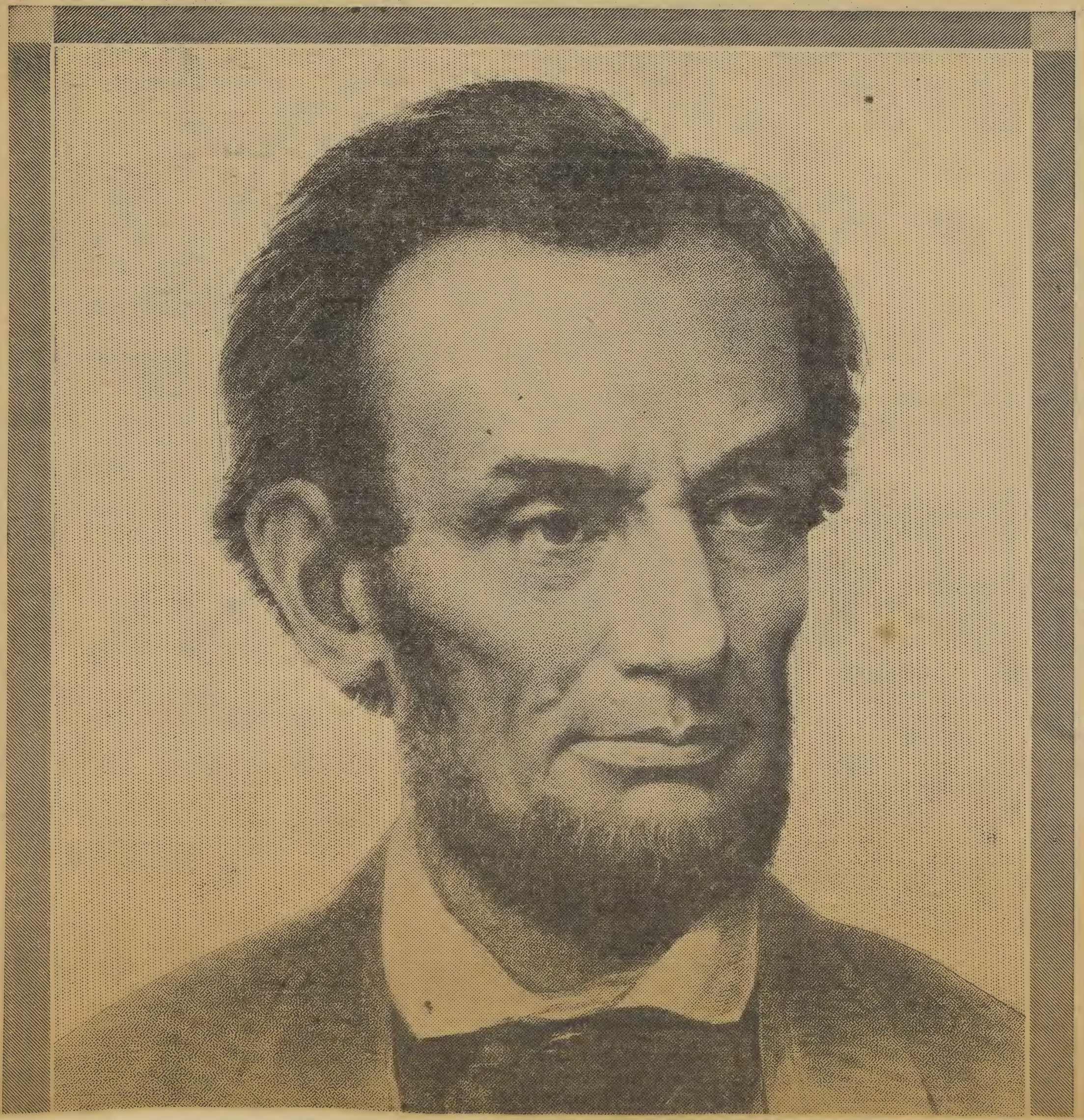
Sir John Herschel

# LINKING The North and The South

# da Tarbell Dispels the Lincoln Myth

BY CAROL BIRD.

*man of insatiable curiosity ut all manner of things, from gets to the solar system. A man a humorous type of mind, had a passionate tenderness children and who displayed in- erence for the social whirl and ything pertaining to society. A tic. A man's man. A self-cor- ive, analytical realist. A sad an being, because of too pro- d understanding of this imper- world; a gay one on occasion, one who possessed a fund of -class stories. A self-educated vidualist, of slow, sound judg- t and independent thought, stuck to his guns once he had e up his mind on a course of on he deemed right. A man a clear sense of his own han- ps, but one who refused to al- this knowledge to cripple his ress in life. A forthright man, out affectations, married to a ally superior woman who was averse to "rubbing in" the fact er social superiority.*



HIS is the picture of Abraham Lincoln, as etched by Ida Tarbell, writer, historian, publicist and "trust-buster." Miss Tarbell is a Lincoln rapher, but she does not ad- to "the Lincoln myth," as she it, which depicts Abraham oln as an inspired and in- ble creature.

e draws him as more warmly an; a man of earth who lived, ed, suffered and struggled the fashion of most people, one who, in addition, possessed exercised "a divine curiosity" a dogged perseverence which ed him ahead of the proces- Miss Tarbell also explodes theory that Lincoln was pain- homely and frightfully mor- and describes him as possess- an arresting type of face, of velous contour and wide range xpression, and the sort of tem- ment which made him appre- perfection in life and grieve existing evils.

cal. Mary Todd, his wife, had so- cial aspirations. Socially she was Lincoln's superior. She came of a fine Kentucky family, and she didn't hesitate to 'rub in' this fact. She thought a great deal of doing the 'proper thing.' She liked to make a show.

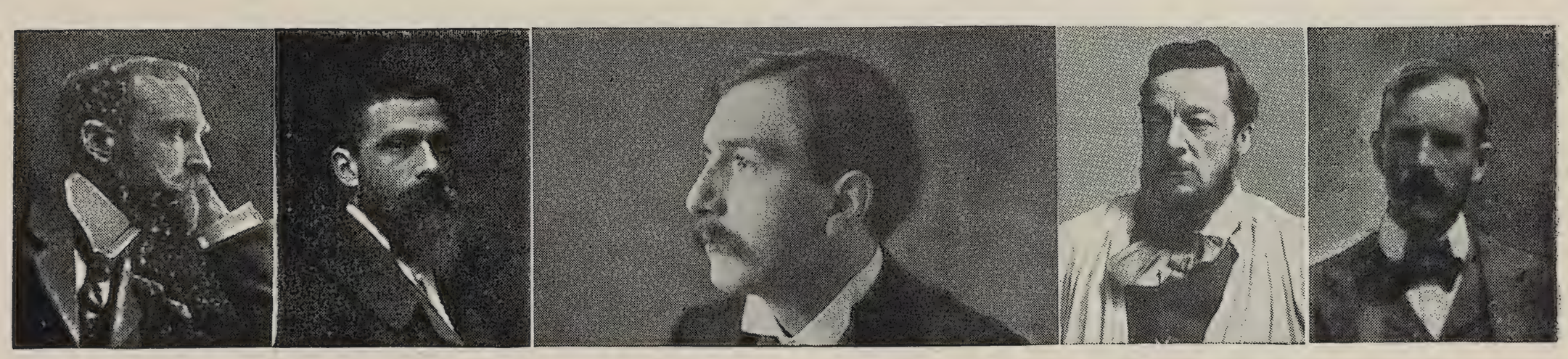
"I have always believed that Mary Todd was greatly in love with Abraham Lincoln. Otherwise she would not have married him. I think hers was the greater love, that Lincoln was less in love with her. He was a trial to her, and certainly she was to him. They had four boys. One died in Springfield when he was about 3; another, Willie, in the White House. The death of this son was a great blow to the father.

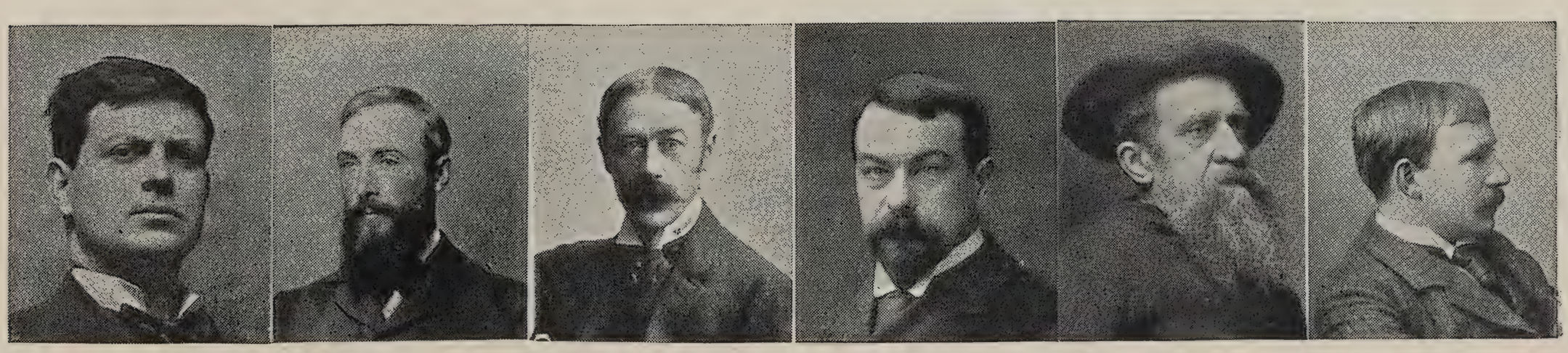
"BUT Lincoln was not without attachments. He was fond of a great many kinds of men. Most of his friends were men. He was not a 'ladies' man' as most people interpret that phrase. However, when he was a young man he had three or four older women who were his friends, and he used to talk over his problems with them; made confidants of them. The husbands of these women were generally older men with whom he was associated. He was welcome in these family circles. There was one woman whose husband was a member of Congress when Lincoln was there. The husband's name was Senator Browning. Lincoln had known the Brownings back in the days when he first went into the Legislature of Illinois.

"Mrs. Browning had been very good to him. She had taken him in tow and coached him in social matters. Lincoln was courteous and respectful where women were concerned, but his popularity was strongest with men. They were devoted to him. In Springfield the girls used to say that he was their rival. When he came to a party the men would leave them and migrate toward Lincoln. They would go off in a corner with him, get into a huddle and talk endlessly.

# FIRST EXHIBITION OF THE WORKS OF THE "SOCIÉTÉ NOUVELLE DE PEINTRES ET DE SCULPTEURS"

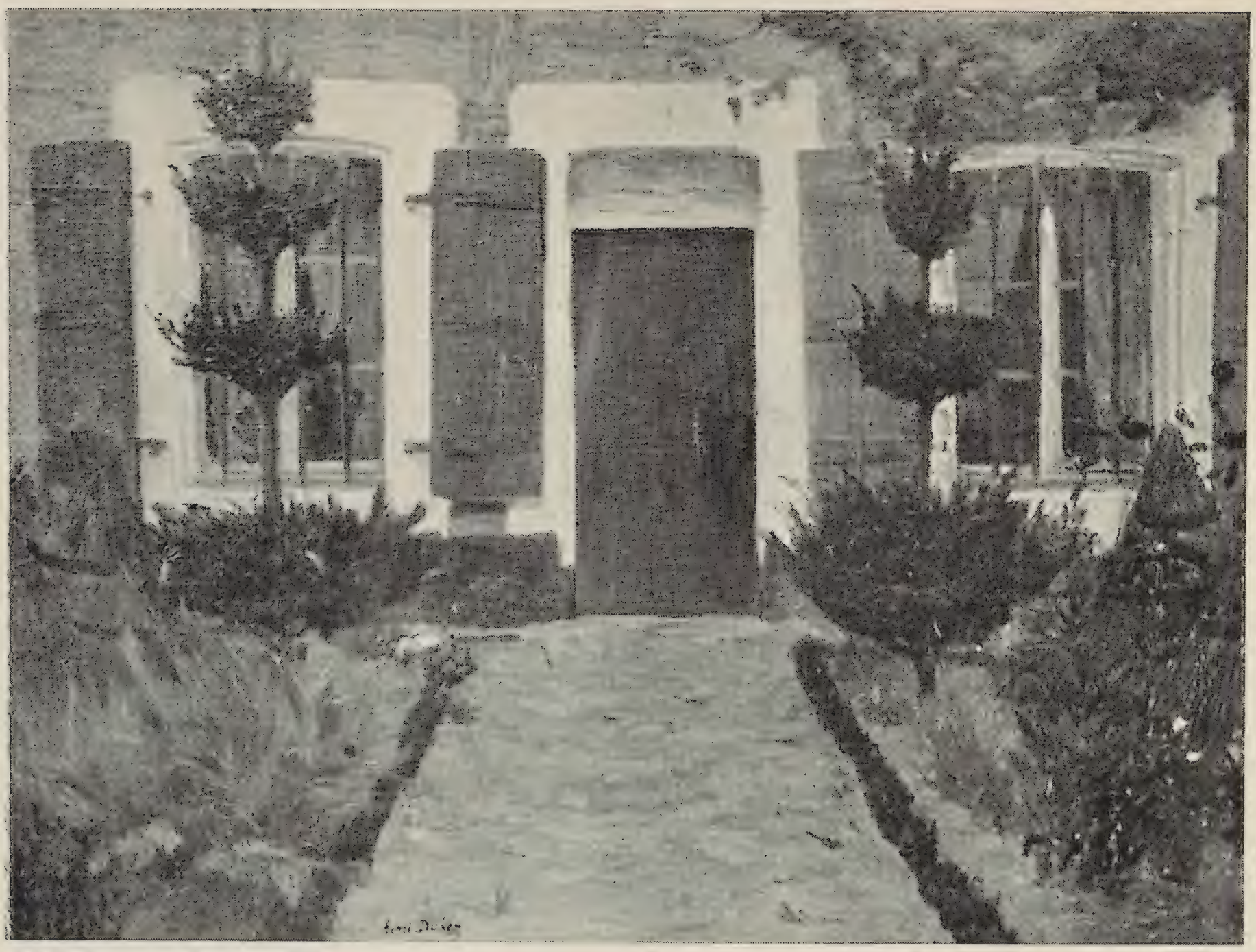
PARIS: GALERIE GEORGES PETIT
MARCH, 1900





## THE MEMBERS OF THE "SOCIÉTÉ NOUVELLE."

| | | | | | |
|---|---|---|---|---|---|
| J. W. ALEXANDER | A. CHARPENTIER | GABRIEL MOUREY *(President)* | CAMILLE LEFÉVRE | LUCIEN SIMON | |
| E. AMAN-JEAN | EMILE CLAUS | A. DELAHERCHE | G. GRIVEAU | HENRI MARTIN | RENÉ PRINET |
| A. BAERTSOEN | CHARLES COTTET | HENRI DUHEM | G. LA TOUCHE | RENÉ MÉNARD | FRITZ THAULOW |
| F. BRANGWYN | A. DAUCHEZ | WALTER GAY | LE SIDANER | C. MEUNIER | EUGÈNE VAIL |



"HUMBLE JARDIN" BY HENRI DUHEM

"CABARET BRETON" BY LUCIEN SIMON

59TH CONGRESS,
1ST SESSION.

# H. R. 15268.

IN THE HOUSE OF REPRESENTATIVES.

FEBRUARY 20, 1906.

Mr. WILLIAM ALDEN SMITH introduced the following bill; which was referred to the Committee on Ways and Means and ordered to be printed

# A BILL

To amend chapter eleven of the laws of eighteen hundred and ninety-seven entitled "An Act to provide revenue for the Government and to encourage the industries of the United States."

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled*, That on and after the passage of this Act, no duties shall be levied, collected, or paid upon the following articles when imported from foreign countries into the United States, and they shall be added to the free list provided for by section two of chapter eleven of the laws of eighteen hundred and ninety-seven, and said section shall be amended by adding at the end of subdivision seven hundred and three of said section two subdivisions of said section, one to be known as seven hundred and three (a), to read as follows:

"703 (a). Works of art, including paintings in oil, mineral, water, or other colors, pastels, original drawings and sketches, etchings and engravings, and statuary, but the term 'statuary' as herein used shall be understood to include only professional productions of sculptors, whether round or in relief, in marble, stone, alabaster, ivory, wood, or metal; and the word 'painting,' as used in this Act, shall not be understood to include such as are made wholly or in part by stenciling or other mechanical process; and the words 'etchings' and 'engravings,' as used in this Act, shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools, and not such as are printed from plates or blocks etched or engraved by photochemical processes."

And the other subdivision, to be known as seven hundred and three, (b), to read as follows:

"703 (b). Objects of art of ornamental character or educational value which shall have been produced at any period prior to the year eighteen hundred, but the free importation of such objects shall be subject to such reasonable regulations as to proof of antiquity as the Secretary of the Treasury may prescribe."

59TH CONGRESS, 1ST SESSION.

# H. R. 15268.

## A BILL

To amend chapter eleven of the laws of eighteen hundred and ninety-seven, entitled "An Act to provide revenue for the Government and to encourage the industries of the United States."

By Mr. WILLIAM ALDEN SMITH.

FEBRUARY 20, 1906—Referred to the Committee on Ways and Means and ordered to be printed.

# Petition of American Artists for Free Art.

In support of the American Free Art League in its movement to have the duty on works of art repealed, the following petition has been signed by sixty-six prominent artists in the United States:—

*To the Honorable Senate and House of Representatives in Congress assembled:*

We, the undersigned, American Artists, feeling that we represent the general sentiment in the profession, respectfully petition to have works of art added to the free list. We wish to point out that ours is the only important country which for purposes of taxation proceeds upon the theory that works of art are a luxury. We believe that they should be regarded as objects of education rather than as luxuries, and that they are among the greatest of civilizing forces, constantly diffusing refinement and culture, and that a tax upon them violates the sound principles of taxation, inasmuch as it is a tax upon education.

The exemption in favor of art works for public museums is inadequate, as our museums are poorly endowed and rely almost entirely on private donations. Over fifty per cent. of the foreign works of art in our public museums have been compelled to pay a duty in spite of the exception, showing that the tax acts as a constant force to hamper the growth of our public collections.

We deprecate the exclusion of the art of the Old World, as we consider its influence of the utmost importance in creating a public appreciation of the fine arts, and we realize that the artists' welfare depends upon this.

We believe that this duty is the greatest handicap which it is in the power of the government to put upon the progress of art in this country.

FEBRUARY 1, 1906. Respectfully submitted,

| | | |
|---|---|---|
| EDWIN A. ABBEY | THOMAS EAKINS | F. D. MILLET |
| JOHN W. ALEXANDER | JOHN J. ENNEKING | MARY L. MACOMBER |
| THOMAS ALLEN | LYDIA FIELD EMMET | BELA L. PRATT |
| J. CARROLL BECKWITH | DANIEL C. FRENCH | MAXFIELD PARRISH |
| FRANK W. BENSON | ROBERT W. GIBSON | CHARLES A. PLATT |
| EDWIN HOWLAND BLASHFIELD | I. M. GAUGENGIGL | ROBERT REID |
| GEORGE DE FORREST BRUSH | CHILDE HASSAM | AUGUSTUS SAINT-GAUDENS |
| KARL BITTER | CHARLES HOPKINSON | JESSIE WILLCOX SMITH |
| CECILIA BEAUX | ARTHUR M. HAZARD | F. HOPKINSON SMITH |
| DWIGHT BLANEY | PHILIP L. HALE | EDMUND C. TARBELL |
| SUSAN H. BRADLEY | BIRGE HARRISON | ABBOTT H. THAYER |
| KENYON COX | GEORGE H. HALLOWELL | AUGUSTUS VINCENT TACK |
| WILLIAM M. CHASE | SAMUEL ISHAM | FREDERIC P. VINTON |
| WILLIAM A. COFFIN | EASTMAN JOHNSON | J. ALDEN WEIR |
| ADELAIDE COLE CHASE | HENRY H. KITSON | MARCIA OAKES WOODBURY |
| J. FRANK CURRIER | LEE LUFKIN KAULA | CHARLES H. WOODBURY |
| RALPH CLARKSON | WILLIAM SERGEANT KENDALL | IRVING R. WILES |
| FRANK DUVENECK | WILL H. LOW | HORATIO WALKER |
| CHARLES MELVILLE DEWEY | LOUIS LOEB | HAROLD B. WARREN |
| FREDERICK DIELMAN | H. SIDDONS MOWBRAY | HENRY OLIVER WALKER |
| CYRUS E. DALLIN | J. FRANCIS MURPHY | THEODORE WENDEL |
| THOMAS W. DEWING | HERMANN DUDLEY MURPHY | GEORGE JULIAN ZOLNAY |

In 1932 they find it too free. The foreign artists are gradually occupying the field. They are getting the orders for portraits and thus the money, with

## ABSOLUTE FREE ART: NO SPECIFIC DUTY, NO TIME LIMIT.

Congress will grant absolute free art as quickly as a specific duty of $100 or a time limit of fifty years, so that all suggestions of such compromises are ill-advised, if not actually mischievous. In fact there is little doubt that a majority of Congress is, at the present moment, in favor of absolute free art. The only obstacle in the way is equally an obstacle to any change in the tariff.

But for the parliamentary rule which provides that, when an amendment to the Dingley Bill is before the House, tariff amendments covering all kinds of commodities are germane, the American Free Art League's bill would probably be passed with little difficulty. It is the danger of precipitating a general tariff debate which makes the leaders reluctant to take up the Free Art Bill. The problem is to annul this rule by getting an agreement between the leaders of both branches of Congress not to offer amendments on other subjects or to engage in a general tariff debate while the Free Art Bill is on its passage.

The League and its friends are working for such an agreement, and, as free art raises primarily an educational and not a commercial question and is entirely outside the general tariff controversy, success at an early date seems assured.

A specific duty or a time limit would shut out many educational works of art, and for this reason ought not to be proposed. Either would involve the abandonment of the broadest ground upon which the advocates of free art stand; *i.e.*, that *all* works of art which have an educational value should be admitted free. Both would be a tax on education.

Under the League's bill some works by inferior artists would doubtless come in, as all originals are admitted, but mechanical reproductions are excluded.

If paintings made within fifty years were placed under the ban, many of the works of the best foreign modern painters would be interdicted This would include the works of such artists as Rossetti, Millais, Madox Brown, Burne-Jones, Moore, Leighton, Poynter, Watts, Orchardson, Boughton, Hunt, Landseer, Lenbach, Boecklin, Defregger, Piloty, Alma-Tadema, Fortuny, Ribera, Courbet, Manet, Monet, Puvis de Chavannes, Gérôme, Doré, Détaille, Meissonier, Breton, Legros, Millet, Troyon, Daubigny, Rousseau, Dupré, Corot, Constant, Delacroix, Hiroshige, Gaho, and Israels.

The change to a specific duty of $100 would be of great indirect benefit to the public museums, although not of so great a benefit as absolute free art, but it would create an unjust discrimination between the millionaire and the man of moderate means. There would be danger of its being dubbed a millionaires' movement, which might prove fatal.

Many of the artists themselves are in only moderate circumstances, and it ought to be made as easy for them to bring home paintings within their means as for millionaires. In many cases their modest purchases would have a greater educational value than the expensive purchases of millionaires. The artistic value of a painting is not always to be measured by its price, which is the false theory upon which the advocates of a specific duty proceed. Many famous paintings were originally sold for very small amounts.

The United States had absolute free art for nearly one-third of the last century, and all other civilized nations except Japan, which has a distinctive art of its own, now have absolute free art. The experience of Europe shows conclusively that the benefits from absolute free art far outweigh the evils.

Many of our leading artists are already on record in favor of absolute free art. The officers of the League are in constant correspondence with the American artists in Paris, and state that the rumor in regard to their defection is false, and that they are giving the League their heartiest support.

It will be found that most of the artists are moved by the same high motives which animated W. W. Story, the sculptor, in 1883, when, with his fellow-artists in Italy, he memorialized Congress in the following words: "Art is a universal republic of which all artists are citizens and entitled to equal rights, without special favors to any. This at least is the view that all real artists, of whatever country, take of it. If there be any so low as to desire that foreign artists should be heavily handicapped in the race, they are unworthy of the name of artist. Speaking for all that I know, I can honestly say that our desire is that there should be to all a free field and no favor." Only in this spirit can the greatest art be produced.

Let the friends of art and education join with one accord for the complete emancipation of art.

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*Issued by the American Free Art League, 50 State Street, Boston, Mass.*

ation Passed by the General
n's Clubs at St. Paul,
une 7, 1906.

*f Representatives*

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and William T. Harris.
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ıbmit that the only true protection to art and
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an by laying burdens on them.

submitted,

SARAH S. PLATT DECKER, *President.*
JOHN D. SHERMAN, *Secretary.*

requested to draw up similar petitions and to
ngressmen.

AMERICAN FREE ART LEAGUE,
50 State Street, Boston, Mass.

# Petition for Free Art Legislation Passed by the General Federation of Women's Clubs at St. Paul, Minnesota, June 7, 1906.

*To the Honorable the Senate and House of Representatives in Congress assembled:*

The General Federation of Women's Clubs, in National Convention assembled, respectfully petitions for the repeal of the duty on works of art, substantially in accordance with House Bill 15268 of the year 1906.

We wish to emphasize the fact that works of art cannot be considered luxuries in a republic which professes as high a degree of civilization and enlightenment as our own. They are among the most important factors which make for the uplifting of our people, and we believe that our laws should be so framed as to invite, rather than obstruct, their importation. To tax them is to violate the first principles of taxation, inasmuch as they are objects of education.

The tax on art is a reproach to our civilization which the growing intelligence of the American people is fast coming to resent.

We beg to call your attention to the fact that the following representative Americans have advocated the repeal of the duty on works of art: —

William McKinley, Benjamin Harrison, Grover Cleveland, Chester A. Arthur, James G. Blaine, Levi P. Morton, John Hay, Whitelaw Reid, William L. Wilson, Joseph H. Choate, George Gray, George Frisbie Hoar, Cardinal Gibbons, Charles W. Eliot, George G. Vest, Charles Dudley Warner, Edmund C. Stedman, and William T. Harris.

The furnishings of innumerable humble homes throughout our land would be in better taste, and would radiate a more pleasing and cheering atmosphere to-day, if fifty years ago our government had adopted the policy of fostering the fine arts, for which we are now petitioning.

We pray that you will discriminate between works of art and manufactures in the application of the policy of protection, and we submit that the only true protection to art and artists in America is to supply the same means and advantages for study at home that are given to all foreign artists in their own countries, and that this can be effected better by encouraging the importation of works of art than by laying burdens on them.

Respectfully submitted,

MRS. SARAH S. PLATT DECKER, *President.*
MRS. JOHN D. SHERMAN, *Secretary.*

NOTE.—The local Women's Clubs are requested to draw up similar petitions and to have them introduced in Congress by their Congressmen.

AMERICAN FREE ART LEAGUE,
50 State Street, Boston, Mass.

## A TAX ON EDUCATIONAL AND COMMERCIAL PROGRESS

Over fifty per cent. of the foreign works of art in our public museums have paid a duty either in the hands of the donor or dealer, showing that the exemption in favor of works of art imported for the public museums is inadequate, and that the duty tends to hamper the growth of public collections.

All important works of art drift inevitably into the possession of the public. Private ownership is the great reservoir which constitutes the chief source on which our public art museums depend. The tendency of the art duty is to keep this source at low ebb.

The more frequent importation of works of art and the revival of interest in art which will follow the removal of the duty, the increased advantages which it will give the art student, and the education of the public taste, all of which will help materially to create an art atmosphere in America, will be beneficial not only to the artists and to the country generally, but to the manufacturers of designed fabrics and products of all kinds (and their employees), because their designs will soon be improved, and they will be better able to compete successfully with their European rivals whose governments have spent hundreds of thousands of dollars directly for art education, with a keen appreciation of its commercial value.

A still more important phase of the subject was well brought out by the late Senator Vest when he said,—

"My reasons [for advocating free art] were that everything in the way of art, which elevates our people, which increases the love of the beautiful and refined, which makes us in every respect a better people, should be encouraged by legislation."

## THE WAY TO HELP, IF YOU FAVOR FREE ART

*First.* Sign "A" (below) and send it to your Congressman to introduce in Congress, with a personal note asking him to take active measures to secure free art legislation. Paste it on the top of a sheet of blank paper and get other signatures.

*Second.* Fill out "B," send it with one dollar to Holker Abbott, Treasurer, 50 State Street, Boston, and become a member of the League.

*Third.* Ask your newspapers to write editorials and news notices on free art, and notify the League to supply them with its literature.

*Fourth.* Have your public organizations and societies pass resolutions, and send them to your Congressman or to one of your Senators, to introduce in Congress.

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A.

*To the Honorable Senate and House of Representatives in Congress assembled:*

We, the undersigned, respectfully petition for free art legislation in accordance with House Bill No. 15268, 1906.

.....

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B.

**ANNUAL ASSESSMENT, ONE DOLLAR.**

..... 1906

*To Holker Abbott, Treasurer, 50 State Street, Boston:*

I enclose herewith one dollar, in consideration for which I ask to be enrolled as a member of the American Free Art League.

Name.....

Street.....

Post-office.....

State.....

This subscription includes membership fee and the first annual assessment. There will be no further assessment until November 1, 1907.

# AMERICAN FREE ART LEAGUE*

EXECUTIVE COMMITTEE

BRYAN LATHROP, President, Chicago
ROBERT W. DE FOREST, Chairman Executive Committee, New York
EDWARD R. WARREN, Secretary, Boston
HOLKER ABBOTT, Treasurer, Boston
THOMAS ALLEN, Boston
DANIEL H. BURNHAM, Chicago
FRANK MILES DAY, Philadelphia
HALSEY C. IVES, St. Louis
HOWARD MANSFIELD, New York

MYRON E. PIERCE,
Organizing Secretary and Counsel,
50 State Street, Boston, Mass.

## COMMENT ON THE ART DUTY

"It is just a relic of barbarism and an advertisement of national ignorance."— CHARLES DUDLEY WARNER.

"I firmly believe that for a nation which wishes to reach the market of the world for the best, and therefore the most profitable things, free art is as vital as free air."—WHITELAW REID.

"The argument in favor of putting works of art, paintings, and statuary on the free list is that such products do not need the protection of any tariff; that all civilized countries make a point of encouraging such importations and of not restricting them; and that their presence in the country develops artistic tastes among our people, which in turn create a demand for artistic products, and so call into existence new domestic industries, employing highly skilled labor at high wages, both of men and women."— DAVID WELLS.

"The tariff on art does not produce revenue, it does not protect art, it does not protect the artist, it does not protect the public. It burdens the generous, it is a tax on ideals, it keeps from the people possessions to which they have a right, it robs the penniless student of the sight of masterpieces which would be an inspiration to him. It is wholly bad."— THE CHICAGO TRIBUNE.

"It is only by bringing foreign works of art into competition with our own that we fully recognize our shortcomings and are aroused to emulation." CARDINAL GIBBONS.

"Art is a universal republic to which the citizens and subjects of all nations belong, and a discrimination between the works of foreign and native artists, by imposing duties on the former from which the latter are exempted, is in our opinion unjust, illiberal, and impolitic."— W. W. STORY.

"We believe that this duty is the greatest handicap which it is in the power of the government to put upon the progress of art in this country."— KENYON COX.

"Free art means more art; more art for more art lovers; more art for the whole people."— HOWARD MANSFIELD.

*This League, which is carrying on the propaganda for free art legislation, consists of the Executive Committee named above, a Vice-President for each State, a National Board of Directors of not more than fifteen members from each State, and a large general membership.

# YOUR HELP IS SOLICITED

BY THE

# AMERICAN FREE ART LEAGUE

IN ITS CAMPAIGN TO SECURE

# THE REMOVAL OF THE DUTY ON WORKS OF ART*

Almost no other civilized country taxes art as a luxury. It is one of our most important educational forces, and should be absolutely unrestricted.

Art was put on the free list by the Act of 1894.

The present duty of twenty per cent. was imposed by the Act of 1897.

The following representative Americans have favored free art:—

William McKinley,† Benjamin Harrison, Chester A. Arthur, Grover Cleveland, Levi P. Morton, James G. Blaine, Whitelaw Reid, John Hay, George F. Hoar, Cardinal Gibbons, Joseph H. Choate, William L. Wilson, George G. Vest, George Gray, Charles Dudley Warner, Edmund C. Stedman, Charles W. Eliot, William T. Harris, and many others.

The average annual revenue collected since 1897 from this duty is only about half a million dollars.

All the important artists of the country favor the repeal of the present law. They consider it not a protection, but a menace to their profession.

*See page 3.

†"McKinley was converted to free art by an argument made by Miss Kate Field before the Ways and Means Committee."— Hon. SERENO E. PAYNE.

THE OBJECT OF THIS LEAGUE IS TO SECURE THE REMOVAL OF THE DUTY ON WORKS OF ART.

# AMERICAN FREE ART LEAGUE

50 STATE STREET, BOSTON

EXECUTIVE COMMITTEE

BRYAN LATHROP, PRESIDENT, CHICAGO
ROBERT W. DE FOREST,
CHAIRMAN EXECUTIVE COMMITTEE, NEW YORK
EDWARD R. WARREN, SECRETARY, BOSTON
HOLKER ABBOTT, TREASURER, BOSTON
THOMAS ALLEN, BOSTON
DANIEL H. BURNHAM, CHICAGO
FRANK MILES DAY, PHILADELPHIA
HALSEY C. IVES, ST. LOUIS
HOWARD MANSFIELD, NEW YORK

MYRON E. PIERCE,
ORGANIZING SECRETARY AND COUNSEL

BOSTON, January 9, 1906

Dear Madam:-

I enclose a complete set of the literature which we have issued up to the present time, including the Lodge and McKinley speeches which we have just gotten out.

We have been unusually successful in getting together a strong organization, and our Board of Directors now numbers three hundred and fifty of the most influential men of the country. Their influence on Congress is bound to be felt, and we trust that our bill will be taken up and passed long before 1909, when it is apparently planned to have a general revision.

As this is an educational matter, not a commercial one, some arrangement ought to be made between the leaders of both sides for passing this measure at the earliest possible moment. As you command the attention of Congress, you are in a position to be of very great assistance to the movement, and we trust that you will take every opportunity which offers for bringing the matter to their attention in the most forcible manner. Anything you write will be very much appreciated.

Yours very sincerely,

Miss Leila Mecklin,
"The Star,"
Washington, D. C.

Myron E. Pierce

8

The Evening Sun
Feb. 15, 1921.

# Women Say Congressmen Lack Artistic Appreciation

## Declare Suffrage Statue Is A Superlatively Beautiful Piece Of Art — One Of Men Says It Looks Like "Three Women In Turkish Bath." Artists Also Condemn It.

By Gertrude Leimbach,

*Staff Correspondent of The Evening Sun.*

Washington, Feb. 15. — Who is more artistic — Congress or the National Woman's Party?

This is the question which has been agitating Washington since the Joint Committee of the Library pronounced the suffrage statue which the women planned to present to Congress today, in memory of Susan B. Anthony, Elizabeth Cady Stanton and Lucretia Mott, an "artistic monstrosity."

### Women Blame Anti-Suffrage Leanings.

Miss Alice Paul, national chairman of the Woman's party; Mrs. Lawrence Lewis, sister of Dr. Howard A. Kelly, of Baltimore, and Miss Anita Politzer insist that the statue is a superlatively beautiful piece of art, and that the opposition of members of Congress is due entirely to their antisuffrage leanings.

"The Joint Committee on the Library has a strong antisuffrage feeling," explained Miss Paul.

"This is the first time that the women of the country have offered a memorial to women to the Capitol. It is also the first time, in the memory of the present members of Congress, that opposition to the acceptance of a statue has been voiced.

"Innumerable excuses are now being offered, such as there are now enough statues in the Capitol, a fact not previously discovered, or there should be no statues, or that all statues before going into the Capitol should reside three years in the museum. Since none of these theories was ever produced before, the deduction seems obvious."

### Would Let 'Em Down Easy.

Congressmen, on the other hand, while

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THE EVENING SUN, February 15, 1921

# WOMEN ACCUSING CONGRESSMEN AGAIN

## They Say Members Lack Artistic Appreciation Of Suffrage Statue's Real Beauty.

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admitting that they gave these excuses, claim that they did so merely to "let the women down easy." They say that permission was given to place the statue in the Capitol before it had been seen, but now that they have seen it—they throw up their hands in horror at the idea of such a "monstrosity" reposing in the midst of the fine art placed there.

Miss Alice Paul, the Congressmen aver, may be a successful exponent of women's rights, but as an exponent of fine art they are not willing to give her more than a "booby prize."

In support of their contention that Miss Paul knows nothing about art, while they know much, it is pointed out that Senator James D. Phelan, of California, a member of the Joint Committee on Library, was vice-president of the California World's Columbian Commission, a member of the Park Commission and president of the Adornment Association which procured the famous Burnham plans for San Francisco.

### Moses A Classicist.

Senator Moses, it is said, was Minister to Greece during the Taft administration and secured his education in classical art at first hand. Congressman Herbert Claiborne Pell, it is claimed, represents the fashionable Riverside Drive and Upper Fifth avenue districts of New York and lives within the shadow of the Metropolitan Museum of Art. Congressman Simeon D. Fess, of Ohio, it is said, is historian, a professor, a university president and a lifelong student of fine arts.

All of these members of Congress approved of the idea of the "suffs" before they had seen the statue. None of them, however, is willing to pass it as a piece of fine art, sufficiently worthy of a place in the great Capitol of the United States.

"Almost grotesque" is the opinion entertained of the statue by Senator Phelan, who adds that "the impression it makes is that the subjects are buried alive."

"Bad art should be excluded from any place in the national Capitol," said Senator Phelan, "to which the people look for guidance. I feel, in common with many others, that this strange composition is bad art."

That the statue is no worse than many things now in Statuary Hall was the statement of Senator Moses.

"There is no comparison, however," he continued, "between this piece of statuary and that which I learned, while in Greece, to look upon as fine art."

### "3 Women In Turkish Bath."

Other members of Congress have said that the statue looks like "three women in a Turkish bath" and like "a snapshot at some mid-Victorian bathing beach." Another is reminded of the "stout-hearted ladies, equipped with life-preservers and riding waist high above the waves, navigating the Pacific with unworried minds, as portrayed in 'The

# SAVING ART FOR HISTORY'S SAKE

( Continued from Page 4 )

tricts, of our troops on the march and in billets and of the entire vivid panorama—are the product of a painter-artist of matured ability. The men whom we sent over with the troops were practically all illustrators, men of standing and great ability in their field, but nevertheless illustrators. I recall pointing this out at the time to George Creel, Chairman of the Committee on Public Information, which sent them. Notwithstanding, a considerable amount of their output is in the National Gallery; without depreciating it in the least, work of a more solid and enduring artistic nature, dealing with the most terrific military effort of our history, is likely to be lost in the shuffle so far as its national aspect is concerned. Like Mr. Hassam, Mr. Bancroft has deliberately refrained from disposing of these sketches one by one, since he is an American first and an artist afterward.

Still another example:

During the wartime a British sculptor of distinction, a first medalist of the Royal Academy, came to America and enlisted in our army as a private, rising to be a sergeant. After the armistice he went to Washington and, entirely on his own, performed the somewhat remarkable feat of making busts of many of the prominent American wartime figures, including Wilson, Pershing, Hoover, Baker, Daniels, George Harvey, General March, Taft and Chief Justice White. The latter bust, which was reproduced in THE NEW YORK TIMES recently, is, it is true, now lodged in the Supreme Court of the United States, but all the others repose, so far as I know, in the artist's studio in New York. The British and French Governments would long ago have acquired such distinguished war memorials of their own prominent war personalities.

In the current number of the New Republic an unnamed writer reflects:

> It has been known for twenty-five hundred years that no people can have a great art unless men of ability and intelligence regard art as an end in itself, with rewards of its own that cannot be measured by money.

That pretty much defines the present situation with us. The Government will not move in the matter (from experience I know something of the obstacles) until a sufficient volume of influential opinion has been created, brought to a head and made articulate. After all, it is by no means an idealistic thing to reach for. Napoleon, most practical of monarchs, understood perfectly what needed to be done to obtain and preserve records of his rule. Result, David and his school. It was probably truer in his time than it is now that to depict great events the grand manner was necessary. Nevertheless, our own noble national memories should be seized upon and translated into line and color by eyes and minds worthy to perpetuate our great traditions. And such adequate records as have already been produced should be jealously preserved.

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# Professor Garrett P. Serviss Is in Washington

The Distinguished Astronomer and Writer Will Discuss This City and Its Great Teaching Power, in The Washington Times.

**It gives us satisfaction to tell our readers that we have persuaded Prof. Garrett P. Serviss to come to Washington. He will write for The Times here and analyze for our readers and for the large audience that he commands throughout the United States, the scientific and educational resources of this wonderful city.**

**We present here Prof. Serviss' first announcement:**

## THE GREATNESS OF WASHINGTON

### By Garrett P. Serviss.

Mr. Brisbane, the editor of The Washington Times, has paid me the compliment of asking me to come to the Capital of my country and see what ideas of greatness and of patriotic pride it will awaken in my mind. There is no implication that I have never been in Washington before, but there is an implication, as well as a confession, that I have not before looked upon it from the comprehensive viewpoint which the editor has, characteristically, suggested to me.

Washington has within a few months past so rapidly stepped to the front rank, and to the head of the line, among the world's great capitals that the bright light in which it now stands reveals many other things beside its political supremacy, about some of which things millions of our fellow citizens have very imperfect notions, if they have any notions at all. It is concerning these things that I am going to write for The Times, and through The Times for the many other newspapers throughout the country which have the goodness to print these articles of mine. I am going to try to show what it is that makes Washington the brain of this great country.

### Greatest Organ of Knowledge Here.

Here in Washington, for instance, is the greatest institution for the dissemination of knowledge to the people, without academical trammels, that anywhere exists.

It is the Smithsonian Institution, which so many persons ignorantly and unintentionally belittle by calling it the "Smithsonian Institute," as if it were one of those half-colleges, half-high-schools in which so many young men and women are ably furnished with the elements of education.

The Smithsonian Institution is not a school, not a college, not a university, but it is an organ of knowledge for everybody, and an agent for the spread of knowledge, and the encouragement of scientific investigation. Its annual publications are great magazines of collected intelligence that supply material for the minds of statesmen, men of science, and leaders of progress all over our planet.

A man who possesses all the volumes that have been published by this wonderful institution has a vast library, that carries him through all the fields of human knowledge. If Greece, in the days of Alexander the Great, had had a Smithsonian Institution, Aristotle could not have established his intellectual autocracy.

### A National Lighthouse of Intelligence.

It will, then, be one of the objects of these articles to point out some of the things that the Smithsonian Institution has accomplished, primarily for the American people, but also, broadly, for the whole world. I shall describe some of the most significant contents of its magnificent museum, and of the great National Museum associated with it, which every living American ought to see and study.

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largely with the new so-called "modern movement" in art. He described first the cave dweller amid his primitive surroundings, cutting upon the wall images of men and beasts which to us today represent the first glimmers of art. He told then how art has come down through the ages, evolving slowly yet certainly step by step, until today we had as our heritage the glorious traditions made by the masters of all time. And then he pictured the artist of today casting all this aside and endeavoring to go back to the beginnings and imitate the work of primitive man. He pictured the cave dweller's surprise and made him say: "I did as well as I knew how, but had I had your knowledge I should surely have done much better. Yes, I was sincere, but you are merely an imitator."

And certainly this is very true, for, though much is said in both defense and praise of the extraordinary efforts of the so-called modernists, none can believe that progress can be made by going backward.

This was a very timely warning, for though the movement will not live it is extremely insidious and its doctrines most harmful when introduced into an art school. What we need today, Mr. Brooke said, was more reverence both for beauty and for art—for that beauty which is found in nature and for the art of the past as well as the present.

He admitted that truths might be discovered by the explorers upon uncharted seas and that so some good might come, but he deprecated the loss of tradition.

It is said that in France since the war began the modernist art has disappeared. France is no longer in need of sensation, and, as of old, has turned from ugliness to beauty for inspiration and even consolation.

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THE annual exhibition of the Washington Water Color Club, of which Mr. Holmes is president, will open in the new gallery of the Corcoran Gallery of Art December 30 and will continue until January 20. Exhibits will be received at the Corcoran Gallery which have unusual interest and distinction.

To an extent Mr. Holmes has used oil colors much as he was wont to use water colors, thinning his pigment with a medium and applying it in a manner both broad and at the same time direct. This was somewhat the method employed with such eminent success by the late John W. Alexander. As Mr. Holmes has worked, however, the qualities of the new medium as well as its possibilities have been discovered to him, and he has found certain desired expression possible which he could not previously secure.

All of the subjects of Mr. Holmes' pictures he has found in the neighborhood of his summer home at, or rather near, Rockville and his paintings go to prove conclusively that there is no dearth of themes provided the painter has the artist's vision.

In his oil paintings as in his water colors Mr. Holmes shows a natural kinship with the landscape painters of the English school—Constable, Turner, Cox, Alfred East. Like them, his pictures are not merely bits of nature, but compositions, and for some reason or other they always suggest the presence or proximity of man. To be sure he most often introduces figures in his landscapes, not so they intrude, but to give an element of human interest. But whether the figures are there or not when he paints such pictures as of the country around Rockville. They are essentially inhabited by men.

His coloring, moreover, is fresh and his color schemes are engaging. To the novice the effect is paramount, but to the painter or lover of art the way the work is done is of much interest. The enormous cleverness of Sargent's canvases is half their fascination for the initiated. In like manner, if in less measure, the skill with which Mr. Holmes handles his subjects lends much to their charm.

One of Mr. Holmes' recent paintings (which, by the way, literally picture the unfolding of the season beginning in the spring when the chestnut trees were in blossom) shows a screen of trees rich in autumnal coloring. In the foreground is a meadow and beyond to the right the vista leads across open fields to a wood. The coloring is rich, but not blatant, a golden light baths, doubt the present exhibition wi[ll] contain no less interesting works.

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AT a studio tea given last Tuesday by Mr. and Mrs. Carl Smith to celebrate the twentieth anniversary of their marriage quite a collection of Mr. Smith's paintings was shown. These comprised portraits of a number of well known persons, landscapes and genres. The last were for the most part done in Holland, and represented Dutch peasant scenes. These were to an extent in the spirit of modern Dutch art, which was so charming and yet apparently destined for so short a life, coming into being and flowering all within a single generation, and then fading almost into extinction. Under this influence in Holland Mr. Smith painted some of his most meritorious canvases, picturing with rare sympathy and feeling Dutch peasant mothers with their babies, peasant men at work and little children at play. There is real art in these paintings as well as story interest.

For the past two summers Mr. Smith has painted at Gloucester, and in his interpretations of some of the wharf scenes he has again been fortunate. They are characteristic of the place, colorful and workmanlike performances.

Mrs. Smith is best known as a miniature painter, and among her most pleasing works is to be noted a very charming likeness of the Queen of Holland, when, as a very young girl, she was entering upon her regal duties.

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AN exhibition of miniatures by Alyn Williams, president of the Royal Society of Miniature Painters of London, and well known here, is to be held in the Corcoran Gallery early in February. This will undoubtedly prove an event of much interest. Oddly enough, the majority of miniature painters in this country are women, there being but few exceptions to the rule, but that it is not primarily a feminine art is evidenced by history. One of the greatest miniature painters of all time was Holbein. Indeed, as in other

# OF ART AND ARTISTS

branches of art, it is the men who have most often scored success. Saint-Gaudens was of the belief that women less than men are endowed with creative ability. It may be, however, that they are, on the whole, less able to give their undivided attention to any creative art, being commonly under the necessity, when they enter this field, of playing a dual part.

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THE announcement which has come this week from San Francisco, to the effect that the directors of the Panama-Pacific exposition have determined, in response to numberless requests, to keep the Fine Arts Palace open until next May, will be found of interest to all, but more especially to those who expect to visit California during the coming winter and spring. All of the works now on exhibition in the Fine Arts Palace, both American and foreign, which do not have to be returned for imperative reasons, will be retained, and to supplement these others will be secured. In almost every instance permission will be given to retain the paintings and sculpture, as the extension of time will not only enable thousands of persons to visit the exhibition who have not already seen it, but may lead to the establishment of a permanent museum of art in San Francisco.

Since the exposition opened last May the sales in the fine arts department have aggregated more than $200,000, of which 75 per cent have been works by American artists. This means more than patronage, for it gives evidence of real appreciation and the distribution of good examples of modern works in many American homes.

A catalogue de luxe of the fine arts exhibition has been recently published, the compilation of which was largely done by Miss Helen Wright of the prints division of the Library of Congress, who gave her summer to this work in San Francisco.

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APPRECIATION of art sometimes manifests itself in a way not altogether laudable. A short time ago a thief entered the Arts and Crafts Studio on 17th street and possessed himself of several hundred dollars' worth of handwrought silver. Perhaps he had a sense of humor, for he left behind in the center of the table on which the silver he fancied was displayed a single little salt spoon looking very lonely and forlorn. If so, he may find cause for mirth in the knowledge that he unwittingly left behind jewelry of ten times the value—a transient exhibit gone on now to another city. It was altogether a curious theft, for the value of the silver lay chiefly in the workmanship, and to dispose of it to those who would appreciate its worth would disclose the owner's guilt. Obviously, an art lover would not steal—yet, what can a common thief do with a work of art? It was a clumsy piece of work and no doubt the thief will be found out.

A good many years ago a small Barye bronze disappeared from the Corcoran Gallery. The piece was a jolly little bear that any one would like to own. There was no clue to the mystery and in time the loss was almost forgotten. One day, without notification, the bronze was returned, well boxed, by express, — whence none ever knew. Did the borrower in this instance tire of the piece or suddenly recover his conscience In such wise, perhaps, after a while, the craftsmen's silver will come back. It is to be hoped so, for these craftsmen are hard workers and none too well paid. It means a real loss to them.

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THE portrait of President Wilson painted by S. Seymour Thomas has been engraved on wood by Timothy Cole, the eminent American wood engraver. The portrait hangs in the White House, and it was here that Mr. Cole's engraving was made, for he invariably works directly from the original.

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AN EXHIBITION of paintings and drawings by William H. Holmes will open in the Moore galleries, 17th street, Monday, December 6, and continue for a fortnight. Included in this exhibition will be a collection of small sketches made from time to time in many lands.

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A UNIQUE exhibition is being held in New York at this time—an exhibition of art associated with the child. There are not only all kinds of toys but many articles of utility, furniture, china, books, clothing, decorations, playhouses—even a model garden, with sculpture by Janet Scudder.

LEILA MECHLIN.

William H. Holmes, the president of the Washington Water Color Club, makes his first entrance in this exhibition as a painter in oils and sends a picture of his country home seen modestly overtopping a hillside clothed in grass of midsummer green. The branches of a tree sweep the foreground and one looks out as it were from a shady retreat upon a world all green and steeped in golden sunshine. Inness loved to paint just such themes, and Mr. Holmes' picture, while entirely individual, is reminiscent in a measure of some of this great landscape painter's works.

E. C. Messer, the principal of the Cor-

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An exhibition of paintings in oil and water color by William H. Holmes opened in the Moore Gallery, on 17th street, last Monday and will continue for another week. This is an extremely interesting showing, comprising works which are not only technically fine, but subjectively engaging. Mr. Holmes has said that he considered landscape painting the highest form of art, and his own pictures go to show that his approach to nature is both reverent and joyous. He paints as one who fully commands his medium and is in sympathy with the outdoor world. He is, however, not only the nature lover, but the artist, though he works directly from nature and with amazing dexterity and swiftness. His pictures are invariably well composed, tuneful and complete, not, as is so often seen, mere records of impressions—fragmentary and of but passing interest.

The scenes which Mr. Holmes has painted have been found in many lands and in various sections of our own country, but it makes little difference to him where his picture is found and it makes little difference to the beholder so long as the themes are, as in this instance, equally well interpreted. Mr. Holmes is one who invariably strives for truth, and beneath the facts which he sets forth will be found traces of an imaginative quality of thought which greatly enhance the interest.

Some of the paintings now to be seen in the Moore Galleries were painted in the far west and show majestic scenery of the mountain and desert regions: others were painted in the vicinity of his summer home, near Rockville, and concern themselves with the rendering of summer skies and blossoming meadows. There are a few marine pictures, painted in the course of travel—vivid impressions brilliantly interpreted of the motion and weight of water. On the whole these pictures, whether of sea or land, having been produced with pleasure, are of a pleasure-giving kind and of a worth and value far exceeding that price for which perchance they may in some instances be exchanged.

Kallipolis Grotto and C. L. Householder, captain of the drill corps of Amra Grotto, No. 67, of Knoxville, and a member of the United States Officers' Reserve Corps, were appointed by Grand Monarch William J. Cross to call upon President Wilson and present the compliments of the Supreme Council of the Veiled Prophets and to assure him of the loyal support of the order in its every department.

At 6 o'clock last evening the captains of the drill corps of the various grottos represented at the Supreme Council session met at the headquarters of Kallipolis Drill Corps, to select a new commander-in-chief to succeed Paul V. Keating of this city, whose term expired with the local session.

# SPECIAL EXHIBIT OF ART AT CORCORAN GALLERY

## Group of Paintings and Sculpture by Washington Artists Placed on View.

An exhibition of paintings and sculpture by Washington artists has been installed this week in the special exhibition room at the Corcoran Gallery of Art.

The collection, comprising over sixty works, has been assembled by C. Powell Minnigerode, director of the Corcoran Gallery, and it will continue on view for some weeks.

The majority of the exhibits have been seen before in exhibitions set forth by the local organizations, but they are well worth seeing again, and, not being crowded and being especially well arranged, show now to excellent advantage.

### Group of Six Water Colors.

A group of six water colors by the late James Henry Moser, which was shown in the international exhibition at San Francisco, has the place of honor on the semi-circular wall, and well deserves it. How much this gifted artist's work has been missed from the local exhibitions is not realized until it is seen again. Mr. Moser had a rare talent, and his landscape paintings in water color are not only works of art in the sense of being technical achievements, but as sensitive and sympathetic interpretations of nature. Among the subjects in this group is a mountain top above the clouds—a theme which this painter invariably rendered with peculiar ability.

The same appreciation of beauty and swmpathy with nature's moods is obvious in the two oil paintings which represent E. C. Messer in this exhibition—one of which was also shown in the art palace at the great San Francisco fair. These are pictures which have real and deep significance—and thus permanent value.

Richard N. Brooke is represented by two rather large canvases picturing the surf on the rocky shore of Cape Ann. William H. Holmes has sent his brilliant painting of a Central American ox team making precipitate progress over a dusty road—a painting rivaling in cleverness Sargent's most brilliant achievements—and a sylvan scene, painted in the spirit of the English masters of landscape, in the vicinity of his Rockville home—a picture exciting much admiration from critics when shown in other cities.

Miss Bertha E. Perrie has to her credit in this exhibition three charming and characteristic paintings—two of boats and one of a country house set among the trees, all fresh, colorful and skillful.

Carl Weller shows two delightful little landscapes, well composed, picturesque and delightfully toneful—works which would dare comparison with some of the best works by masters of the Barbizon school and merit inclusion in the choicest collection,

"The Green Calash," by Ellen Day Hale, is a most engaging figure study, pictorial, reserved and admirably studied. Mrs. Bush-Brown shows her portrait of Frederick A. Delano, a fine characterization; Miss Critcher, a study of a young man, made some years ago in Paris, and exhibited in the salon; Miss Burdette, two figure studies of young women, and Mrs. Sawtelle, a very decorative figure study of a young girl seen out-of-doors in a flood of sunlight against a background of sea and sky.

The place of honor on the flat wall of the gallery is given to a picture of ballet girls, by Mr. Breyfogle, which is very charming in tone and composition, beside which has been placed a portrait study of a little girl by the same artist which is decidedly reminiscent of Whistler.

In this same group are Indian pictures by Edwin Deming, the well known mural painter and illustrator.

Mr. Nye, Miss Munroe, Mr. Powell and others are likewise represented.

### Work of Sculptors.

The sculptors exhibiting are Paul Bartlett, who shows with other things a full-size plaster cast of his head of Michaelangelo, in the Library of Congress; his little figure of Adam and his Liberty Eagle; Richard E. Brooks, who exhibits a spirited figure of a boxer, and two reclining figures for architectural ornament; Mr. Bush-Brown, who shows a child's head and his head of Lord Bryce, and Mr. Hannan, who is represented by a portrait study.

The attendance at the Corcoran Gallery has been uncommonly large this month, and if it continues there is some possibility that the usual summer closing will be indefinitely postponed. With its fine permanent collection this gallery offers exceptional opportunities for recreation and pleasure, both to resident Washingtonians and out-of-town visitors. LEILA MECHLIN.

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So general is the neglect of dentistry in Germany that a nation-wide committee has been formed to supervise the care of the teeth of school children.

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THE EVENING STAR,

Ann. William H. Holmes has sent his brilliant painting of a Central American ox team making precipitate progress over a dusty road—a painting rivaling in cleverness Sargent's most brilliant achievements—and a sylvan scene, painted in the spirit of the English masters of landscape, in the vicinity of his Rockville home—a picture exciting much admiration from critics when shown in other cities.

Probably my greatest compliment on the art field

Mrs Lois Mitchell

Mr Harlan manager for Mrs Nicholson 7 Pasadena? Cal. wants it

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Nov. 16. 1917

# ANNUAL EXHIBIT OF WATER COLOR CLUB

## Open This Evening for Private View at the Corcoran Gallery of Art.

## WORK BY LOCAL ARTISTS

The Washington Water Color Club's twenty-second annual exhibition opens this evening with a private view and reception in the special exhibition gallery at the Corcoran Gallery of Art.

The semi-circular gallery is filled with water color paintings by local and out-of-town artists, and in the small ante-room will be found an interesting group of drawings and etchings.

It is an excellent showing, not only comparing favorably with the larger exhibitions now in progress in Philadelphia and New York, but exceeding these in general average of merit. The exhibitions of both the New York and Philadelphia Water Color clubs are largely given over this year to the so-called modern work, whereas the majority of the paintings to be shown here are sane and traditional. This is by no means to say that they are dull and uninteresting. Quite to the contrary, for many display not merely cleverness in execution, but artistic feeling and perception, which go to give such works really enduring charm.

### William H. Holmes' Exhibit.

Centering the semi-circular wall is a group of six water colors by William H. Holmes, curator of the National Gallery of Art and president of the Washington Water Color Club, as well as a most distinguished scientist. All are landscapes painted, in all probability, in the vicinity of the artist's summer home near Rockville, but they might be anywhere—broad views of open country seen beneath the varying light of partially clouded summer skies. There are few more sensitive to the moods of nature than Mr. Holmes. To him no day is like another, and it is in this never-ending play of light and shadow that he finds diversity of theme. Yet Mr. Holmes is perhaps more akin as a painter to the English than the French school of landscape painting. His pictures are always carefully composed and he is a most accomplished draftsman. He is, in fact, a most brilliant technician, with full mastery of medium and tools. What is more, his water colors, though vigorous, are primarily water colors and manifest the peculiar qualities of that particular medium. And for this reason they are the more valuable. The water colors by Sargent and by Winslow Homer, which are by common agreement conceded the best of their kind, have this characteristic—no one could mistake them for works in other mediums. The great water colorist is rare, but nothing can exceed the charm of good works in this medium.

STAR - January 1918

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An exhibition of paintings in oil and water color by William H. Holmes is to open tomorrow in the Moore Galleries, 17th street. Mr. Holmes' exhibitions have become annual affairs and are anticipated as events of exceptional interest. There is no doubt that the present show will continue this tradition.

During the past year Mr. Holmes has been represented in some of the leading exhibitions in this country, and his works wherever shown have attracted attention and favorable comment. He is, without question, one of the most skillful water colorists of the present day, not merely in Washington, but as compared to the best both of this country and abroad. His paintings in oil, a medium which he has taken up in recent years, are in every way no less notable.

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EVENING STAR

ess Washington, D. C.

MAR 1 1925

# WATER COLOR EXHIBIT TO OPEN TOMORROW

## Washington Club's Annual Show at Corcoran Gallery to Last Until March 30.

The Washington Water Color Club will open its twenty-third annual exhibition in the Corcoran Gallery of Art tomorrow, not with the usual private view and reception, but with a general public opening, beginning at 9 o'clock in the morning and continuing until 4 o'clock in the afternoon. The exhibit will run until March 30.

The exhibition will comprise water colors, drawings, etchings and work in pastels by members of the club and also by out-of-town artists. It fills the big semi-circular special exhibition gallery and upholds the high standard to which these exhibitions have always conformed. As usual, the semi-circular wall is given over to work in color, whereas the flat wall is devoted chiefly to work in black and white or tint. There are perhaps fewer exhibits this year than in past seasons, but for this reason the effect is better.

### President of Society Contributes.

The president of the society, William H. Holmes, has contributed several notable examples of his landscape painting, which, instead of being hung in a group, have been effectively placed at intervals along the line, and to one the place of honor has appropriately been given. The themes for all of these water colors Mr. Holmes has found in the vicinity of Washington, and therefore in the aggregate they testify strikingly to the picturesqueness of this city's environs.

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## ART EXHIBIT ON TODAY.

### Paintings of W. H. Holmes to Be Shown at Corcoran Gallery.

Beginning today and continuing until September 30, an exhibition of paintings by W. H. Holmes, curator of the National Gallery of Art and president of the Washington Water Color Club, is to be displayed in the Corcoran Gallery of Art.

On Mondays the exhibit will be open between the hours of noon and 4:30. Hours on other week days will be from 9 a. m. to 4:30 p. m. and on Sundays from 1:30 to 4:30 p. m.

Eve. Transcript Boston Mass. SEP 6

## MR. HOLMES'S PICTURES

**Exhibition of Watercolors by Curator of National Gallery, at Corcoran Gallery, Washington, D. C.**

An exhibition of paintings in watercolors, recent and retrospective, by W. H. Holmes, curator of the National Gallery f Art and president of th Washington Watercolor Society, is now open at the Corcoran Gallery of Art, Washington, D. C. The collection contains seventy-two works. Mr. Holmes, a native of Ohio, became a draughtsman in the Smithsonian Institution in 1871; was artist to the United States Geological Survey of the Territories n 1872-73; was appointed geologist of the Survey in 1874 and conducted explorations n the Yellowstone country, Colorado, Utah, and New Mexico; reported on the ancient cliff dwellings; was chief of the Bureau of American Ethnology, 1902-09; and was later the curator of the department of anthropology in the United States National Museum, where he had charge of the collections in archæology, ethnology, technology, history, the graphic and fine arts. In 1916 he was made curator of the separately organized National Gallery of Art. His exhibition will continue until the end of September.

### Four Pictures of Sea.

There are four brilliant interpretations of the sea—one a moonlight scene, one representing the open ocean and two picturing the surf.

Mr. Holmes has made a special study of cloud effects and has rendered such most skillfully. His picture in this exhibition entitled "A Passing Shower" is very graphic, and his interpretation of "A Playful Sky" after a shower is extremely engaging.

There is a colorful picture of "A Landing Party, Vera Cruz," and another of "A Dream Day on the Lagoon, Venice."

### Number of Maryland Subjects.

Yet quite a number of his best subjects Mr. Holmes has found in the vicinity of his one-time home, near Rockville, Md. One of these is entitled "Cattle Paths," a midsummer picture showing a wealth of foliage and strong contrast of light and shade.

Mr. Holmes' style varies greatly. Sometimes it is crisp and incisive; sometimes he allows his medium to flow freely and adopts the Dutch method of rendering; more often, however, he employs pure color, after the English water-colorists' style.

His picture of boys frolicking in a country brook, entitled "Happy Days," has a wonderful shimmer of light and atmosphere; whereas his painting entitled "Sweet Seclusion of the Hills" is literally a symphony in brown extremely delicately handled.

### Human Note in Pictures.

Mr. Holmes is known best as a painter of landscapes, but one will note with interest that almost every picture in this exhibition has in it a human note of interest, that in all of his landscapes, or almost all, Mr. Holmes has introduced figures singly and in groups. He has added figures so skillfully to his compositions, however, that they become naturally a part of the picture, adding interest and never intruding upon the composition. And he has almost always chosen for this purpose happy people, picnic parties, summer idlers, persons who are literally making nature their own.

It is gratifying to know that even at this time of the year, when interest in art matters has scarcely reawakened, the attendance at this exhibition has been fairly large, and no less than eight of the paintings shown have already found purchasers.

The exhibition will continue until the 30th of this month.

LEILA MECHLIN.

**School Books, Second-hand and New.** Lowdermilk & Co. 1418 F.—Advertisement.

STAR September 29,1919

28

# HOLMES' PAINTINGS ARE ON EXHIBITION

## Imposing Array of Water Colors on View at Corcoran Gallery.

A comperhensive exhibition of water colors by William H. Holmes, curator of the National Gallery of Art and president of the Washington Water Color Club, is at present on view in the Corcoran Gallery of Art. This exhibition, comprising retrospective and recent works, entirely fills the semi-circular special exhibition gallery and makes a most dignified and interesting showing.

As it will be remembered, Mr. Holmes is not only an artist but a distinguished scientist, and his scientific studies have taken him far afield. His painting, while of the highest professional order, has furnished him recreation and wherever he has gone he has painted for pleasure. Thus his scientific explorations and exhibitions have proved doubly fruitful.

### Depicts Great Mountain.

One of the paintings in the present exhibition is that of the Mountain of the Holy Cross, one of the great mountains of the world. Mr. Holmes made its ascent in 1873 and was the first person known to have done so.

There are other pictures painted in South and Central America, in our own far western mountainous and desert country as well as in Europe.

A most dramatic presentation is that of "Cliff Dweller's Sunset Invocation." Peculiarly forceful, full of color and interest, is a sketch entitled "Evening in the Tropics." And no less picturesque and forcefully handled are "A Central American Village," and "The Land of Palms."

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Washington HERALD Dec. 24, 1928

ALD—*An American Paper for the American People*—SUNI

# W. A. HOLMES HOLDS PAINTINGS EXHIBIT

**DR. WILLIAM H. HOLMES, fifty years in Washington, and one of the capital's best known painters, tells Viktor Flambeau of development of art here.**

## Came to Washington 50 Years Ago and Has Watched Many Changes.

## HAD NUMEROUS INTERESTS

## Artist Widely Known for Work In Anthropology, Geology, and Archaeology.

By VIKTOR FLAMBEAU.

All the world loves a lover. And the same is true of the artist.

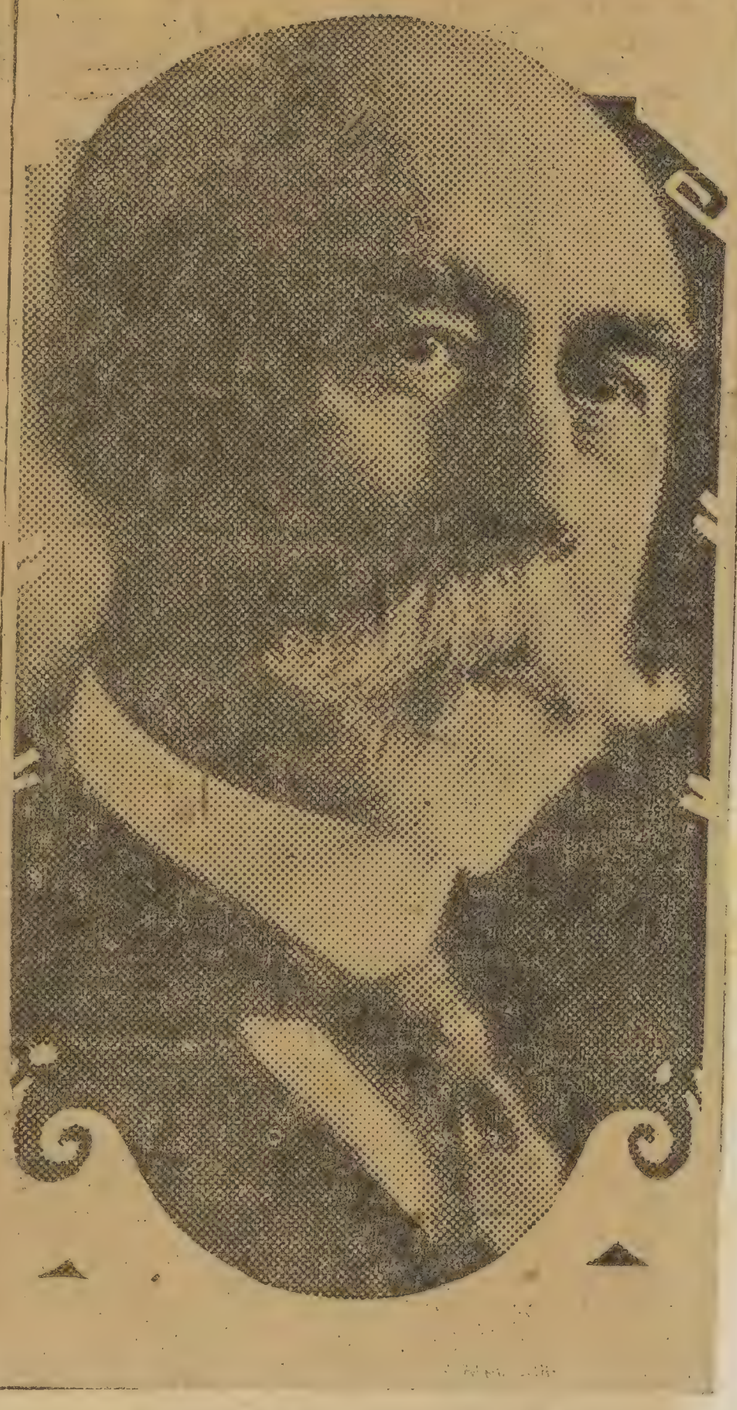
A Washington painter who has been highly honored is Dr. William H. Holmes, president of the Washington Artists and director of the National Gallery of Art. Dr. Holmes, who now is holding an exhibition of some of his best work in water color at the Venable Galleries, has watched many changes in Washington, since the days of the old canal along B street and the art colony of Vernon Row, where dozens of the earlier painters had their studios.

**CAME HERE 50 YEARS AGO.**

"When I came to Washington fifty years ago," Dr. Holmes said, "among our art students were the Misses Henry, daughters of Secretary Joseph Henry of the Smithsonian Institution. They lived with their parents in one wing of the Smithsonian building, which was at that time a residence as well as the National Museum."

Dr. Holmes' own advent into the ranks of the Smithsonian staff was dramatic. He had been in Washington but a day or two after his arrival when he visited the institution, and was drawing a picture of a bird in one of the collections when the curator saw his work and promptly engaged him. After that his promotion was rapid.

His interest in art never waned, and he continued his studies under a German master in the studios of Vernon Row, which was between B street and Pennsylvania northwest, near Eleventh street, where he had as companions the late Richard Norris Brooke, Max Weil, and Mr. Messer who was afterward principal of the Corcoran School of Art.



—Copyright by Harris and Ewing.

**SCIENTIST STILL ACTIVE AT 80**—Altho he will soon celebrate his 80th birthday, William Henry Holmes, Director of the National Gallery of Arts under the Smithsonian Institution, is still as active as ever in his chosen profession. He has been with the Smithsonian Institution since 1872 as an artist, geologist and archeologist. Professor Holmes is one of the few survivors who partook of the quiet conquest of the West by science which the Smithsonian so largely inspired and directed.

**VARIED SUBJECTS.**

"On the California Coast," "Rock Creek in Autumn," "Jamaica," "Venice," "In the Colorado Rockies," "The Plateau Country," "Abandoned Canal Near the War College," "Maryland Wheat Field," are some of the artist's themes. Dr. Holmes always has been an industrious painter, and has produced as many as three finished paintings of water color landscapes in a day.

Born in Harrison county, Ohio, in 1846, William Henry Holmes graduated from McNeely Normal School in 1870, and came to Washington about 1872. He was first a geologist under the United States Geological Survey. Ten years later he became curator of the department of aboriginal pottery of the National Museum, and in 1889 his fondness for travel and investigation brought him the appointment of archaeologist of the Bureau of American Ethnology, in charge of explorations.

**EXECUTIVE ABILITY.**

Seldom has an artist shown such executive ability as has characterized the career of Dr. Holmes. In 1894 he became curator of anthropology of the Field Museum of Chicago, and a professor at the University of Chicago. Three years later he returned to Washington to the National Museum, and, with the opening of the new department of the National Gallery of Art in 1907, he became its first curator.

The National Research, Council in its war work of 1917 made him chairman of the committee on anthropology, and in 1918 he was director of science for George Washington University. These distinctions have not separated Dr. Holmes from the artists, however. He is president of the Society of Washington Artists and of the Washington Water Color Club. He is also a member of the Landscape Club, and is the art editor of "Art and Archaelogoy," published in Washington.

**PICTURES OWNED HERE.**

Probably more Washington homes possess pictures of this versatile painter than of any other artist now living here.

The first Corcoran prize of the Washington Water Color Club was awarded to Dr. Holmes in 1900, and in 1902 he received the Parsons prize of the same club. His painting "Midsummer" is in the Corcoran Gallery and another landscape, "The Wanderlusters' Rest," is in the National Gallery. His water colors, now on view at Venable's, soon will be distributed among many new owners.

1921

STAR Oct. 8, 1922

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# Notes of Art

THERE is now on exhibition at the Arts Club, 2017 I street, a collection of paintings, chiefly water colors, by William H. Holmes, director of the National Gallery of Art and president of the Society of Washington Artists and the Washington Water Color Club.

It is not every artist whose works gain by aggregation, but no one could see this collection of Mr. Holmes' paintings without being profoundly impressed by the exceptional quality of his talent and the high plane of his achievement. Among water colorists few are his peer. He has an amazing technique. Not only does he fully command his medium, but he bends it to his will, employing it in not one but several manners as may suit his fancy or is best adapted in his judgment to the interpretation of the subject in hand.

There is a marked kinship between Mr. Holmes' water colors and those of the traditional English school. His compositions often times have an element of the classic. His pictorial sense is highly developed, and yet occasionally he satisfies not only himself but his observers by rendering with infinite skill a detached fragment of nature, such, for example, as a lichen-covered bowlder in a woody glen. A number of such subjects set forth in this exhibition are of surpassing interest, one in particular giving a glint of autumnal color without explanatory forms is keenly delightful, the sort of thing that only one who knows form and is an accomplished draftsman could dare to do—in fact, the kind of thing that Sargent nowadays finds most alluring.

At the opposite pole from these intimate impresionist studies are Mr. Holmes' paintings of gigantic mountain peaks streaked with snow, pictures which, though small in dimensions, give impression of great size and bold strength.

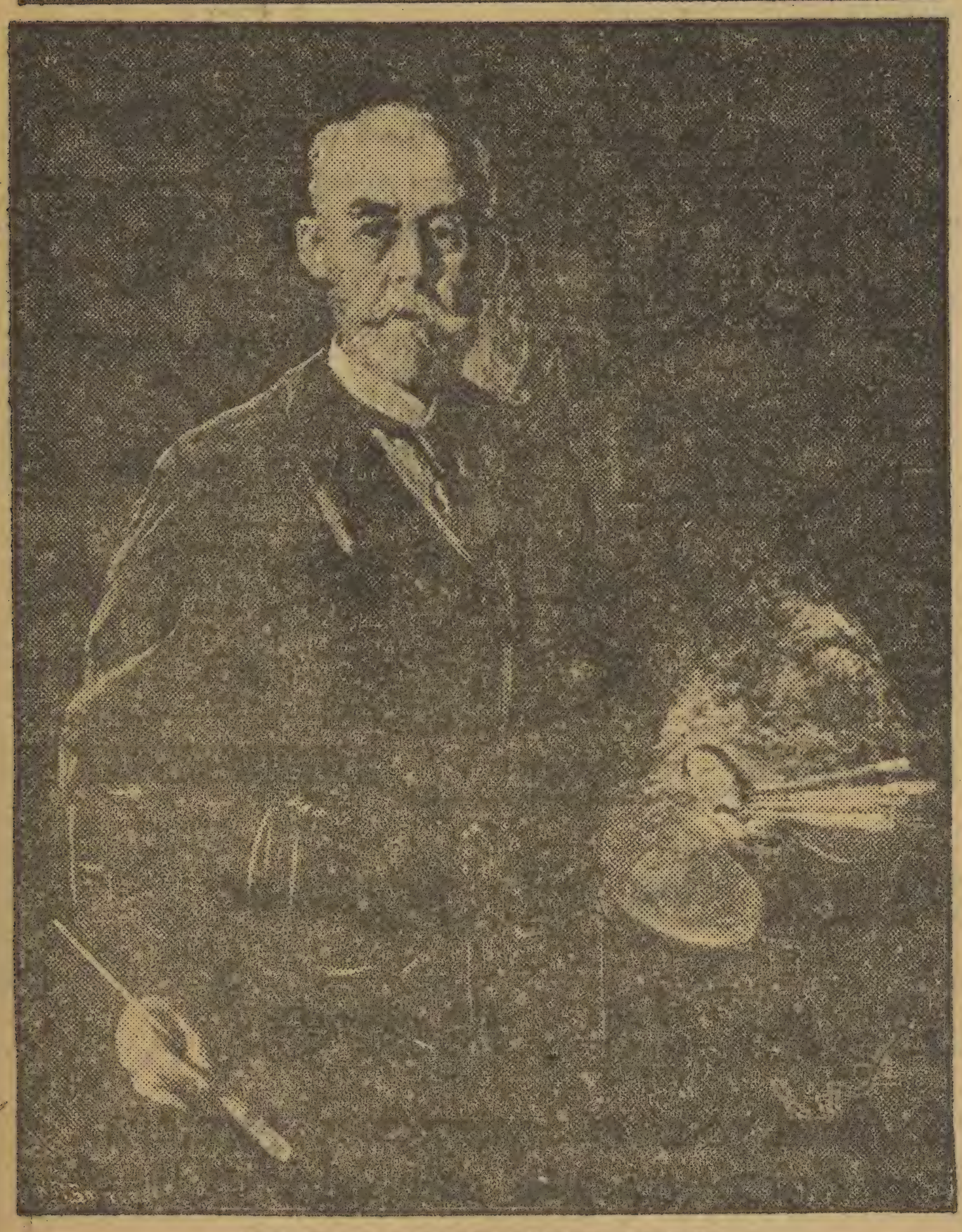
Mr. Holmes has always been especially happy in translating the colorful beauty and charm of the meadowlands in the vicinity of Washington, and not a few pictures in this exhibition show different phases of this attractive theme.

On the south wall, between the windows, hangs a water color entitled "Jamaica," showing a broad stretch of sea and harbor seen through a screen of graceful, drooping foliage and flowers, a subject which would have delighted the heart of a Japanese or Chinese artist when painting in the orient was at its height—an exquisite picture, beautifully rendered.

This exhibition will continue until October 14, after which it is to be replaced by two group exhibitions, composed of paintings by Boyer Gonzalez of New York and Charles A. Aiken of Massachusetts.

* * * *

# Notes of Art and Artists



PORTRAIT OF WILLIAM H. HOLMES,
Director of National Gallery of Art; president of Society of Washington Artists, and Washington Water Color Club.
By Nicholas R. Brewer.

BY special invitation, William H. Holmes is showing in the Corcoran Gallery of Art a miscellaneous but delightful collection of small sketches in water color. These range in size from pictures no bigger than the palm of a man's hand to studies perhaps eight by ten inches in dimensions, or even a little more. They are all mounted uniformly on a dark brown board or matted in gold and are exhibited unframed in the cases in the upper atrium.

It is essentially a retrospective exhibition and the exhibits have been made from time to time in the last twenty or thirty years in various parts of North and South America. In subject they are extremely varied, including not merely landscapes and marines, but figure studies and portraits. The last will be a surprise to many, for Mr. Holmes is chiefly known as a landscape painter. But his portrait work in this exhibition is of a high standard of excellence and reminds the observer that to paint such landscapes as Mr. Holmes has produced one must be a consummate draftsman. One of the greatest portrait painters of our day, when asked why she did not paint landscapes, replied: "Because I cannot draw a tree." Mr. Holmes draws trees as well as people with skill and understanding of their anatomical structure. The dominant note in all of his work, however, is spontaneity, and spontaneity of a rare sort, coupled with joyousness. It is as if many of his pictures had been produced with a happy chuckle. Particularly is this true of those in which he has introduced figures as a subsidiary feature. All such have an imaginative, lyrical quality rarely found in paintings today. It is as though he peopled his landscapes in order to have company himself, stressing in his interpretations of nature the relation of nature to man.

But to the artist and connoisseur the fascination of Mr. Holmes' water colors is, and will always be, the brilliancy of his technique, a brilliancy achieved by few and comparable to that of Sargent. His handling of the medium is enchanting and his use of color delightful. And how much he has to say! In many of the tiniest sketches there is a volume of comment. Mr. Holmes is one of the most distinguished of our contemporary American scientists, but one does not find trace of scientific exactitude in his paintings, the majority of which are done with a full brush and with extraordinary freedom.

It is peculiarly appropriate that this exhibition should be held in the Corcoran Gallery at this time, when the Washington Water Color Club, of which Mr. Holmes is president, is holding its exhibition in adjoining rooms. Mr. Holmes is not only the president of this organization, but of the Society of Washington Artists as well, and is, as every one knows, the director of our National Gallery of Art, which, under his supervision, has developed from a little more than a name to an institution with collections ever increasing and already of great value.

William H. Holmes, president of the Water Color Club and director of the National Gallery of Art, is represented by 12 small paintings arranged on two large mounts, "improvised bits" painted during the past Summer—the artist's memories of things seen. It is hard to believe that these little pictures were not done in the face of Nature. So vital are they, so convincing. If they are not actualities they readily might be; they should be; Nature herself never wrought more surely or more perfectly. And what a vast amount Mr. Holmes has encompassed in small space without jeopardizing the impression of size, of grandeur! Nothing could better testify to the painter's versatility and skill than this exhibit.

Miss Lila Mechlin in the
Evening Star Dec 16th 1922
I was greatly surprised that
these play sketches should be
so praised, and I am much
pleased that at 80 I could so
easily win the highest meed
of praise Thus typed WHH

## LOUBAT PRIZES

Awarded every five years for the best original works dealing with North America at any period preceding the Declaration of Independence.
First prize, $1,000. Second prize, $400.

First prize awarded to

*The War with Mexico*

By JUSTIN HARVEY SMITH

[2 Volumes, New York: The Macmillan Company, 1919]

Second prize awarded to

*Handbook of Aboriginal American Antiquities*

By WILLIAM HENRY HOLMES

[Bulletin No. 60 of the Bureau of American Ethnology, Smithsonian Institution]

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# Writer Pleads For National Art Gallery

## New "Art and Archaeology" Magazine Holds Article by Holmes on Need for National Gallery

## ISSUE CONTAINS OTHER ARTICLES ON ART

## Exhibition of Modern Swedish Decorative Art, Now on Display in New York Described in Issue

A plea for a national gallery of art by William H. Holmes, director of the national gallery of art, Smithsonian Institution, is the leadnig article in the February issue of 'Art and Archaeology," and is also one of the most important and interesting articles of the current month. The article as well as each other article in the issue is profusely and beautifully illustrated. The magazine contains, in all, nearly fifty sepia prints, illustrating articles on 'Cultural Evolution in Guatemala and Its Geographic and Historic Handicaps," "Modern Swedish Decorative Art," and others of similar interest.

Mr. Homles deplores the fact that America, "the future art center of the world," should be without a national gallery of art. Shall the richest nation in the world hold its purse strings while the currents of culture-progress sweep by and the opportunities of acquirement are forever lost? he asks. And, shall it stand hesitatingly by the wayside holding out its palm for charity, hoping that some citizen may have a few millions to entrust to a beggar nation to build a monument to himself?

Since America is the richest nation of the world it is from necessity the future art center of the world. A building to house the present art collections and to provide for future growth should be made by and for the whole people, and those people should "demand that this gallery rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not cnly to the place that American art holds today and must hold tomorrow but even to the far future, since art in its material forms is the most enduring as well as the most precious heritage of a people."

The national gallery of a great nation, says Mr. Holmes, should embody in its collections not only the products known as "the fine arts" but examples of the highest achievements of human handiwork in every branch in which the exercise of taste is an essential factor. The collections should be not only a source of esthetic pleasure but the foundation upon which the art future, the industrial and economic future of the nation must be built.

America's position among other countries as regards a national gallery of art is graphically illustrated by sepia photographs of the following buildings: The Louvre of Paris, so vast that it can be completely photographed only from the air; The British Museum, London, which covers, with its collections, the entire range of human activities from the earliest times; the great National Gallery in Berlin, Germany; the Uffizi Palace, Florence, Italy; The Royal Ontario Museum of Archaeology at Toronto, Canada; the Imperial and Royal Museum of Vienna, Austria; the Pinakothek, the State Museum of Art in Munich, Bavaria; and pictures of the Metropolitan Museum, New York, the Museum of Art, Cleveland; Museum of Fine Arts, Boston and the Newark, N. J., Museum of Art. America does not recognize art, save incidentally, says Mr. Holmes. Although we have many monumental memorial art works no attention has been given art for art's sake. No adequate provision has been made to care for the gifts of art already owned by the people, and no provision has been made to care for future contributions. No collector, however patriotically inclined, will care to entrust his treasures to an institution which is no

prepared to care for and exhibit them Since 1920, due to lack of accommodations, little of importance has been offered to the nation. The nucleus of a collection of art works already exists in the Smithsonian institution but little progress has been made for more than half a century. The works of art are crowded together, some of them scattered in the New Natural History building, although the natural history collections had to be crowded back upon themselves to provide room.

Mr. Holmes says he hopes to stir the pride of a people unaccustomed to take a second place in any field. He is, however, encouraged by the interest women of America are now taking in the project. He says he believes they have not been slow to realize the importance of the need, that a National Gallery will be the greatest school of art that can be conceived and that apart from providing for the cultivation of art-appreciation and the uplifting of art-standards among the people is the duty of providing for the preservation in perpetuity of all the treasures of art which come to us from the past or which patriotic citizens may wish to contribute to the heritage of the whole people.

The exhibit of the work of the Swedish Handicrafts Associaiton, which was recently held in hte Metropolitan Museum of New York city, is discussed in this same issue in an article written by Alma Luise Olson. The theories and history of this association is most interesting and challenging. The spokesmen have been insistent in their emphasis on the need for new art forms to suit our modern age. "Art must speak the language of the period to which it belongs. It must be true sincere. And truth and sincerity never result from imitation of dead and outworn styles.

Machinery, which has been the cause of so many unpleasant and ugly beautiful things, had begun the imitation of the handicrafts, and the results were artificial, false and cheap. Here the modern Swedish movement stepped in and argued that the machine should not be made to imitate the art products of the past, but should be provided with a form characteristic of the machine and technique. Art and industry can help each other; art in giving industry a pleasing form, industry in giving art an opportunity to come in closer contact with the modern technique and to enlarge its field of endeavor. Art and industry can find a common bond instead of remaniing enemies."

The author then describes the actual exhibit which recently closed in New York, and which will be shown in various mid-western museums. The article is beautifully illustrated.

The February issue of "Art and Archeology" also contains pages of interesting reviews of books on art archeology, and kindred subjects.

## A VISIT WITH DR. HOLMES

Adena, August 9, 1928.

My dear Mr. McConnell:

During a recent visit in Washington City I had the pleasure of calling on Dr. William Henry Holmes, Director of the National Art Gallery. My father, Rankin Smith, wishes me to write up that interview for the benefit of the Harrison county friends of Dr. Holmes. There are many people in that county who follow his life history with much interest for to many of them he remains the instrutor of their youth, in the Science Hill school.

When I talked with Dr. Holmes, he very kindly gave a sketch of his life from the time he arrived in the City of Washington till the present time. Dr. Holmes' first opportunity came to him as he sat in the old Smithsonian Building, sketching some stuffed birds that were in a case just within the door. His interest in birds attracted the attention of a man who entered the building while Mr. Holmes was sketching. This man, an eminent scientist of that time,—the early 1870's, took Mr. Holmes upstairs with him and introduced him to other scientists who were there. Not long after this Mr. Holmes was asked to go to the then unexplored Yellowstone Park to aid in the marking off of the boundaries and to sketch the wild life found within its bounds. This trip served to arouse the interest of Mr. Holmes in Geology, and he became a government geologist after he had studied that science and was made, I think, the head of the United States Geological Department, if that is what you call it.

Within the next few years, Mr. Holmes was sent on a similar expedition to the land of the Cliff Dwellers. This trip interested him in Archaology and in a due course of time he became Government Archaologist. With the passing of the years Mr. Holmes was honored with the degree of Doctor of something or other as he expressed it. One such degree was awarded by George Washington University of Washington City. So from now on we speak of him as Dr. Holmes.

Dr. Holmes was associated with the Art Gallery when it was in the old building and when it was transferred to the new he went with it, as Director. Not long ago a distinguished member of our Congress pointed out what the past session of Congress had done for the Nation. At this same dinner Dr. Holmes, when he spoke, said that while Congress has done much in some ways it has never bought a single work of art to place in the Gallery; not, he said, that he wanted Congress to do so for. if it did, he would not have any place to hang the picture. Money has been procured, not enough, however, to build a building in which the art treasures can be properly housed. Then, we hope that Congress will appropriate money to buy some of the masterpieces that are put on the market when some rich American goes on the financial rocks.

Since the death of his wife Dr. Holmes has lived at his Club and taxied to his office. He is eighty-two years old and is one of the most delightful men of age that I have ever met.

I understand that Dr. Holmes gets The Republican. He may see this; I hope he is not offended.

After my being in Washington for several days I went to Richmond, Va., where I visited the family of Nellie Wylie Jones. Some of the readers may remember Mrs. Jones. She has five children living but she died last fall. One daughter married Newton Mayo, a descendant of Sir Peter Mayo who aided John Smith to found the Commonwealth of Virginia. This daughter, Isabel, follows in her mother's footsteps in that she, too, is a very successful artist, both, in portraits and in landscapes. I thought that this might be of interest to some of the people who used to visit at W. K. Smith's when cousin Nellie was there.

Very truly yours,

Margaret El-Dora Smith.

# Dr. Holmes Guest of Honor At Landscape Club Fete

Dr. William H. Holmes was the guest of honor at a buffet supper and smoker last evening given by Mr. Louis S. Dergans at his studio at 2019 I street northwest for the members of the Landscape Club of Washington.

The gathering included Mr. Lucien W. Powell, Mr. H. K. Bush-Brown, Mr. Richard S. Meryman, Mr. S. Burtis Baker, Mr. A. H. O. Rolle, Mr. Felix Mahoney, Mr. Roy L. Barrows, Mr. J. C. Benzing, Mr. Tom Brown, Mr. J. P. Buckley, Mr. J. C. Claghorn, Mr. Roy C. Clark, Mr. Robert F. Cornett, Mr. Charles A. R. Dunn, Mr. Lelancy Gill, Mr. Fred E. Golde, Mr. Martin Hoff, Mr. R. Bruce Horsfall, Mr. Minor S. Jameson, Mr. Garnet W. Jex, Mr. Wynne Johnson, Mr. Michael Kennedy, Mr. William L. Maclean, Mr. Frank W. Meyers, Mr. George D. Mitchell, Mr. Benson B. Moore, Mr. Louis R. Moss, Dr. Robert E. Motley, Mr. Frank Niepold, Mr. Edgar H. Nye, Mr. W. Boyer Pain, Mr. John U. Perkins, Mr. James B. Richardson, Mr. A. J. Schram, Mr. Newman S. Sudduth, Mr. Earl E. Wagner, Mr. Clinton O. Ward, Mr. Francis S. Watts, Mr. Eugene Weisz, Mr. C. F. Wittenauer, Mr. Harry N. Wiegandt and Mr. Emmet Peterson.

This serves to record the names of our landscape men at this period

1928

# NOTES OF ART AND ARTISTS

## Portraits of Special Interest to Washingtonians — Work of the Moran Brothers—Essays on Art—Various Exhibitions in the City.

BY LEILA MECHLIN.

PORTRAITS of Dr. Abbot, secretary of the Smithsonian Institution, and of the late Dr. Walcott, the former secretary, have been painted, on order, by Samantha L. Huntley of Kinderhook, N. Y. The portrait of Dr. Walcott is hanging in the secretary's office, but the portrait of Dr. Abbot is at present on view in that section of the National Museum, Tenth and B streets, given over to the National Gallery collection. It is a three-quarter length, and shows Dr. Abbot standing. Both face and figure are directly toward the observer and the expression is that of alert interest. The left hand thrust in the trousers pocket gives an air of ease and nonchalance to the pose. Technically, the work is well rendered, so that the portrait holds its own in good company.

The painter is perhaps better known abroad than in this country, although she is a member of the National Arts Club, and has executed a good many notable portrait commissions here; such, for instance, as a portrait of Col. Lamont in the War Department; portraits of Col. William F. Vilas for the State historical library and courthouse at Madison, Wis.; a portrait of Gov. Frank W. Higgins for the Capitol at Albany and of Archbishop Glennon for the Archbishop's house in St. Louis. Mrs. Huntley has spent, however, many years in Europe, studying at the Ecole des Beaux Arts, the Academie Julian and under special masters. One year was spent in Spain, making an intensive study at the Museo del Prado of Velasquez' works, and five years were given to a similar study of the works of the Italian old masters in Italy. She has exhibited in the foreign capitals and in New York, Buffalo, St. Louis, Cleveland and other cities of the United States.

* * * *

THE National Gallery of Art has during the past Summer been entirely rehung. As the gallery's collection far exceeds the available wall space, all pictures contained therein cannot at any one time be on exhibition. Mr. Holmes, director of the gallery, has only lately been received at the gallery and placed on exhibition. The subject of this work was found, undoubtedly, in the Canadian Rockies. High mountains surround a placid lake and from behind a great boulder to the left the chief's quaintly carved and picturesque canoe emerges. Here, too, is a subject of interest, but likewise one in which beauty and power of nature dominate through sympathetic interpretation.

* * * *

THE fact that the director of our National Galley of Art is not only an administrator, but an accomplished artist is matter for congratulation, and that he has been persuaded to place on exhibition in one of the smaller galleries at present his charming painting of a group of "Wanderlusters" resting under a great tree by a little stream is gratifying. This is one of Mr. Holmes' most successful works, a beautiful rendition of the outdoor world in sunshine and shadow, with the happy note of human interest skillfully and delightfully introduced.

* * * *

THE National Gallery of Art has an interesting program for the coming season. Early in the year, under the National Gallery's auspices, there will be assembled and shown a representative exhibition of the works of Edward G. Malbone, one of the greatest of our American miniature painters, and a painter of portraits in oil of very considerable distinction. Malbone was born in Newport, R. I., in 1777, but in 1800 went to Charleston, S. C., and remained there almost to the time of his death, seven years later. His self-portrait is one of the treasures of the Corcoran Gallery's permanent collection. Ownership of a miniature by Malbone in the South is, as the ownership of a portrait in oils by Copley in the North, a badge of aristocracy. This exhibition, which will consist of loans from private individuals and public museums, will, it is understood, constitute the most comprehensive exhibit of his work so far assembled.

There is also the prospect that before the end of the season a notable exhibition of paintings by Russian artists, national Group." Just what Mr. Phillips means by these terms he explains in his recent publication, with which in hand the showing takes on new meaning.

In his essay on "Art is Symbolical" he gives a very remarkable survey of the whole story of art in compact form and from a distinctly new angle of vision. "For many thousands of years," he tells us, "the expression in art is collective rather than individual symbolism"; that "collective symbolism is the esthetic language we may expect to find in periods when the artists have never even thought of expressing themselves as individuals, but only as believers in a faith." Shortly after Giotto "art ceased to be a ceremonial of the faith and became a culture of the senses of all the people."

Later, Mr. Phillips finds in El Greco "a cosmic mysticism which makes a mighty stimulus to technical innovation." Just what he means by this he makes plain by using as an example "The Repentant Peter," which "may be a symbol of the soul illumined with divine light, but tortured with the burning of an earth-bound mind." Gradually there has been emergence from the collective until now there is "an individual concept which," Mr. Phillips declares, is "the glory of modern esthetic expression, sure to command even more respect and to spread the splendor perhaps from the few to the many when art is no longer conceived in terms of race or nation or technical mechanism, but of a universal language of creative symbolism able to break down the barriers which divide and harass humanity." Exemplifying this upward movement in art, Mr. Phillips discusses Daumier, Ryder, Cezanne, Van Gogh, Bourdelle, Davies, Tack, Marin, Kent, Sterne and others whose works are on view, characterizing each most brilliantly.

The second essay, "Art Is International," is built around the group in the main gallery, and, while less subtle than the former, is fully as thought-provoking and significant. In this Mr. Phillips expresses his own nationalism and reaffirms his belief in art as a common language leading to better international understanding, urging

lery, therefore shows the works in rotation, and in this way some pictures which have not been seen for some time are now on view. Never, perhaps, have these galleries presented a more harmonious and pleasing appearance than at the present time.

In one of the small end galleries, occupying one entire wall, is the superb painting of "The Grand Canyon of the Yellowstone" by Thomas Moran, which was purchased and given to the National Gallery of Art last Summer by George D. Pratt of New York, well known as a conservationalist and a stanch adherent of our national park program. This painting undoubtedly represents Thomas Moran at his best, and in the estimation of Mr. Holmes is one of the finest as well as the truest interpretations of this magnificent awe-inspiring subject that has been made.

In the same room, and of special interest in connection therewith, is a large and admirable painting by Lucien Powell of the Yellowstone Canyon, and a beautiful rendition by Sidney Laurence of Mount McKinley, with snow-covered peak among the clouds. Mr. Powell, it will be remembered, has been for many years one of our leading local artists and has specialized in recording his impressions of the scenery in our great West and Venetian subjects. Sidney Laurence is one of our American painters who has lived for years in Alaska, and one who holds the high esteem of his fellow artists.

* * * *

THERE were, it will be remembered, three Moran brothers, all painters —Edward, born in 1827; Thomas, born in 1837, and Peter, born in 1842. They were of English birth and family, but were brought to this country by their parents when the youngest was only two years old. Of the three, Thomas undoubtedly attained greatest distinction. Of him it is said that "his subjects were taken from one or another of the places he visited and studied, now Venice, now the Yellowstone region, now Niagara and now the luxuriant meadows of Kent and Sussex, or the quiet villages and pastures of Long Island." It was his Western subjects, however, which brought him most fame.

Edward Moran, on the other hand, painted chiefly fishermen or scenes of water and boats, and it is well worth noting that the National Gallery of Art has received recently from Mrs. Clara L. Tuckerman a gift of three representative works by the second of the Moran brothers. One of these is a picture of the open sea, another is of a little boat weathering a squall and the third is entitled "Life-Saving Patrol," and pictures a lifesaver, lantern in hand, followed by his dog, patrolling a wave-swept beach. The moon has just come out from under heavy storm clouds and its light is brilliantly reflected on the sea and the wet sand. Against this light the dark figure of the patrolman is interestingly silhouetted. This is the kind of subject Winslow Homer would have found interesting and it is painted very much in his vigorous style. Obviously, it depends to some extent on subject for interest, but it is none the less well painted for this reason. It is a story well told.

* * * *

THROUGH the Ranger Fund the National Gallery of Art has lately acquired a painting by Belmore Browne, entitled "The Chief's Canoe." Announcement of this assignment was made last Spring, but the picture has which is being assembled under the auspices of the Soviet government, will be shown here in our National Gallery, though arrangements for this exhibition have not yet been fully consummated.

* * * *

IN the Chicago Art Institute's current exhibition the Logan Medal, which carries with it a prize of $750, was awarded to a painting by Maurice Sterne entitled "Afternoon," owned and lent by the Phillips Memorial Gallery of this city. This award and the publication during the past week of two descriptive pamphlets by Mr. Phillips recall attention to the tri-unit exhibition of paintings and sculpture described briefly in these columns when opened last month, but continuing throughout December.

As has been previously explained, according to the present arrangement, the exhibition in the lower gallery at the Phillips Memorial is to illustrate that "Art is Symbolical"; in the main gallery, that "Art is International," while in the little gallery is shown "An Interan extension of our international exchanges in this field.

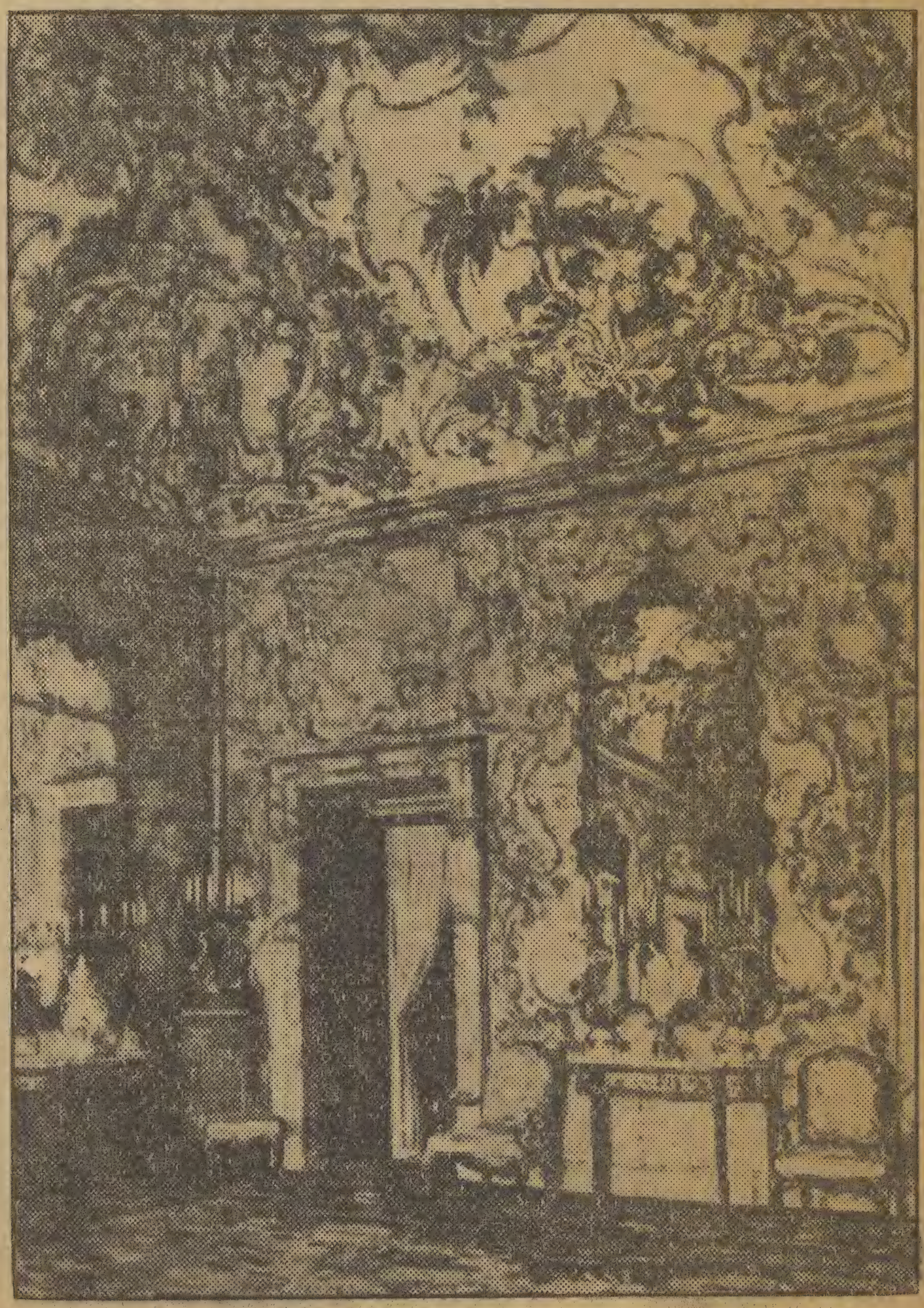
In conclusion he dwells briefly on the two important acquisitions, "The Palm," by Bonnard, and the "Self-Portrait," by Cezanne, stating in no uncertain terms their attraction for him personally and his own estimate of their merit.

The purpose of these pamphlets which Mr. Phillips prepares with such great care and studious attention is to add to the educational value of the exhibits which are set forth, to stimulate thought and appreciation; to create, on the whole, a better understanding of the purposes underlying the selection of exhibits. They are a valuable adjunct.

* * * *

THE Yorke Gallery, 2000 S street, will reopen tomorrow with an exhibition of paintings by a British artist, W. B. E. Rankin, and of pencil drawings of Princeton and Harvard Universities by Miss Marian Lane of this city.

Mr. Rankin is vice president of the



THE GASPARINI ROOM OF THE ROYAL PALACE, MADRID, BY W. B. E. RANKEN OF LONDON. INCLUDED IN EXHIBITION TO OPEN NOVEMBER 12, AT THE YORKE GALLERY.

222.

Washington Star
June 10th 1898

## MR. HOLMES' HONORS.

### Washington Scientist Receives an Important Prize.

The award of the Le Duc de Loubat prizes, founded with Columbia College of New York, to be awarded once in five years, for the most noteworthy works on American anthropology, has been made, and the first grand prize of $1,000 was captured by Mr. William Henry Holmes of Washington, head curator of anthropology at the United States National Museum, and formerly curator of the department of ethnology in the Field Columbian Museum at Chicago.

Le Duc de Loubat is American born, of French descent, inheriting his title from his father. He is immensely wealthy, and is a cosmopolitan, spending a greater portion of his time, however, in New York city. He recently gave $1,000,000 to Columbian College in that city, aside from founding the prizes for anthropological works. The award of these prizes is the first that has been made, and the importance of the works submitted in competition cannot be overestimated. Judges are appointed for each five-year period. The committee of judges which has just completed its services was composed of Professor H. T. Peck of Columbia College, Dr. Daniel G. Brinton and Professor W. J. McGee of the bureau of ethnology in this city.

Besides carefully scanning the works received in competition, the committee also examined such other works relating to American archaeology as have been published in the English language during the last three years. In the consideration of the monographs the committee took into account not only the scientific value of the work, but also the importance of the subject treated, the method of investigation pursued by the author, and the artistic and literary excellence of the presentation.

The monographs itself were formally submitted for examination were the productions of eight different authors. Of these the committee selected as being the most meritorious and as fully complying with the conditions prescribed for the competition the treatise offered by Mr. William Henry Holmes of Washington, the title of whose treatise was "Stone Implements of the Potomac-Chesapeake Tidewater Provinces." In recommending the award of the first prize of $1,000 to Mr. Holmes, the committee says:

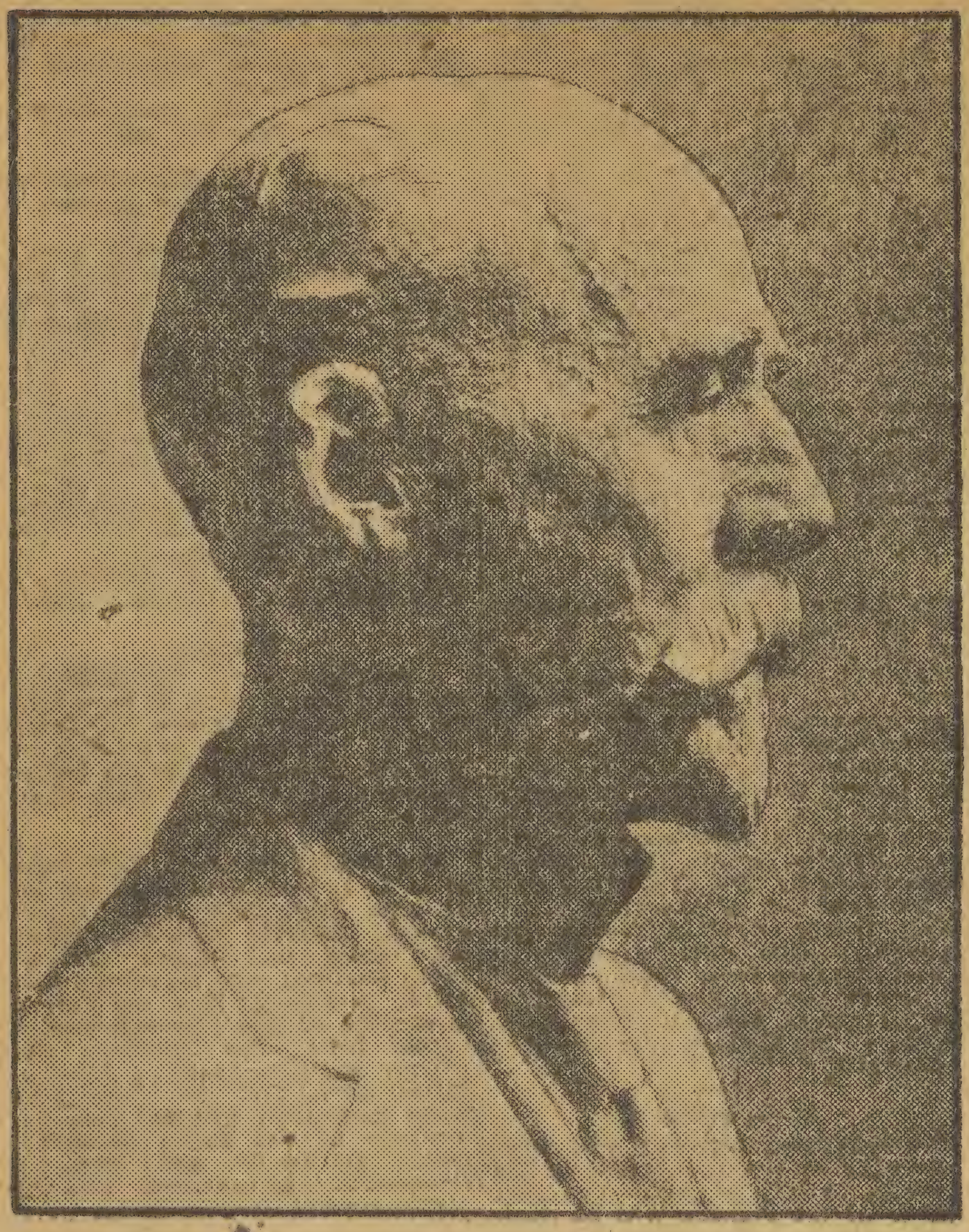
"This volume may be held to mark an epoch in American archaeological research by interpreting the remarkably abundant artifacts of a typical region in the light of previous studies of actual aboriginal handiwork, and thus establishing a basis for the classification of the stone art of the western hemisphere. It is the result of many years of personal study, numerous experiments and close typological analysis, and is supplied with a wealth of illustrative material that gives it most exceptional interest and value."

The second prize of $400 was awarded to Dr. Franz Boas of the Metropolitan Museum of Natural History of New York, the subject of whose monograph was: "The Socie1 Organization and Secret Societies of the Kwakiutl Indians." Honorable mention is due Dr. Karl Lumboltz, who treated the subject: "Objective Symbolism of the Huichol Indians," and Mr. Frank H. Cushing of Washington, who offered a manuscript interpretative of aboriginal art and industry, under the title: "Tomahawk and Calumet, Shield and Gorget," and Dr. Walter Hoffman, whose extended memoirs embodied a careful study of the Menomini Indians. The committee also especially commended the work of Alfred P. Mandslay of London, dealing with the archaeology of Central America, but which was no submitted or completely published.

This is grand
O. T. Mason
His X mark

The cross was made by Otis T. Mason on his sick bed

# d Artists of the (



**Bust of Dr. William H. Holmes by M. Wainer Dykaar in annual exhibition of Washington artists at Corcoran gallery.**

### Annual Exhibition.

Nearly 200 pictures by about half as many painters will be shown in the thirty-third annual exhibition of the Society of Washington Artists, opening at the Corcoran Gallery next Thursday. Prize winners are not yet announced, but the pictures as arranged in two large rooms on second floor make an unusually attractive showing and suggest that many out-of-town artists think it worth while to send some of their best work here, while our local painters have made immense progress in recent years.

Sculpture in considerable variety is contributed this year by Ulric S. J. Dunbar, Mrs. William Kelly, who shows a charming fountain figure of the nude and a bas-relief that is reminiscent of the careful work of Bourdelle, in Paris, who was her teacher, and by several New York sculptors, including M. Wainer Dykaar, whose recent bust of Dr. William H. Holmes, president of the society, is a feature with other work.

new Cafe Roma; Dorsey Doniphan, Jim Ring and others.

Artist patrons who will also assist will be Arnold Ronnebeck, Miss Blanche Greer, Clifford Berryman, Miss Nella Fontaine Binckley, and H. M. Lopez, a Central American artist from Honduras, now collaborating with Addison Smith.

Application should be made at on

## WILLIAM HENRY HOLMES

Born near Cadiz, Harrison County, Ohio, December 1, 1846. Began drawing at an early age. Graduated from a local normal school and taught drawing and other branches there. Became a pupil of Theodore Kauffman in Washington, 1870. Draftsman in the Smithsonian Institution, 1871–72. Artist to the U. S. Geological Survey of the Territories, 1872–73. Appointed geologist on the Survey, 1874, and conducted explorations in the Yellowstone country, Colorado, Utah and New Mexico. Reported on ancient cliff dwellings. Chief of the Bureau of American Ethnology, 1902–09. Later Curator of the Department of Anthropology, U. S. National Museum, and in charge of the collections in archeology, ethnology, technology, history, the graphic and fine arts. Continued painting during the many years devoted to science and in 1916 appointed Curator of the separately organized National Gallery of Art.

# EXHIBITION

OF

# PAINTINGS IN WATER COLORS

RECENT AND RETROSPECTIVE

BY

## W. H. HOLMES

CURATOR OF THE NATIONAL GALLERY OF ART
AND
PRESIDENT OF THE WASHINGTON WATER COLOR SOCIETY

## THE CORCORAN GALLEY OF ART

WASHINGTON, D. C.

FROM WEDNESDAY, SEPTEMBER 3, UNTIL TUESDAY, SEPTEMBER 30, 1919, INCLUSIVE, AS FOLLOWS: ON MONDAYS FROM 12 M. TO 4.30 P. M.; ON OTHER WEEK DAYS FROM 9 A. M. TO 4.30 P. M.; ON SUNDAYS FROM 1.30 TO 4.30 P. M.

# CATALOGUE

1. The Babbling Brook
2. Cliff Dweller's Sunset Invocation
3. A Gondola Party
4. A Jamaican Village
5. Evening in the Tropics
6. A Central American Village
7. The Land of Palms
8. The Golden Plains
9. Summer Clouds
10. Vesuvius
11. The Neglected Pasture
12. The Old Maple
13. A Far Country
14. At the Foot of the Range
15. A Rocky Rivulet
16. Edge of the Plains
17. Windmills
18. A Rustic Cascade
19. A Subject of Inquiry
20. Cattle Paths
21. The Grazing Herd
22. Mill in the Lane
23. Hay-field Mascot
24. Wild Cherry Trees and Brook
25. Ancient Chestnut Trees
26. The Botany Class
27. The Picnic Party
28. Happy Days
29. A Boating Party
30. The Spreading Chestnut
31. Nature's Carpeting
32. Cloud Plumes
33. Path Over the Hill
34. Autumn Fields
35. Solitude
36. Side Channel, Falls of the Potomac
37. Mountain of the Holy Cross

    The artist is the first person known to have made the ascent of this Mountain, 1873.
38. A Maryland Cottage
39. A Meadow Mosaic
40. The Battling Surf
41. The Open Ocean
42. The Darkling Sea
43. California Coast
44. The Gypsy Camp
45. A Passing Shower
46. Orizaba Mountain, Mexico
47. A Playful Sky
48. Red Field and Cottage
49. A Landing Party, Vera Cruz
50. Dream Day on the Lagoon
51. The Moon Path
52. On Biscay Bay
53. Nature's Flower Garden
54. A Meadow Path
55. Sweet Seclusion of the Hills
56. Evening on Rock Creek
57. On the California Coast
58. Autumn Meadow
59. Cloud Study.
60. The Green Hill
61. Over the Purple Field
62. Sunlit Fields
63. The Open Country
64. Day Dreams
65. The Red Field
66. No Word From Over the Sea
67. Chioggia
68. Wheat Harvest
69. A Restful Roadway
70. Venice
71. Lincoln Monument
72. A Summer Day

*These paintings are for sale, and no commission whatever is charged by the Gallery. For prices and further information, apply at the Office of the Director, on the main floor.*

1928

# WASHINGTON SEEN CENTER OF WORLD

## Destiny of America Is to Lead, Aberdeen Bishop Tells Association.

That Washington will one day become the central city of the human race was predicted by the Right Rev Frederic L. Deane, Bishop of Aberdeen and Orkney, at a meeting of the Washington committee of the National Cathedral Association, held at the Washington Club yesterday afternoon

After the meeting the guests were entertained at tea by Dr. and Mrs. William C Rives

Bishop Deane also pointed out that America was bound to assume the leadership of the world before this generation had passed by, that such was its destiny, and it was bound to come.

The Very Rev. R. Erskine Hill, provost of St. Andrews' Cathedral, also spoke briefly.

Bishop Deane was introduced by the Right Rev. James E. Freeman, who spoke of the kinship of soul between the Episcopal Church of the United States and the Church of Scotland.

"Your City of Washington," Bishop Deane said, "is a city like no other one. Stately, dignified and quietly worthy of being the Capital of the greatest Republic in the world."

*Mrs. Roosevelt*

*requests the pleasure of the company of*

Mr. and Mrs. Holmes.

*on* Tuesday *evening*

April twenty-third

9.30

*at ~~ten~~ o'clock.*

*Music.*

*The President and Mrs. Roosevelt*

*request the pleasure of the company of*

*Mr. Holmes*

*at a reception to be held at*

*The White House*

*Thursday evening, February the first*

*nineteen hundred and six*

*from nine to half after ten o'clock*

Presented to Mrs Mary K. Holmes, Royal Oak, Michigan
1932

(copy)

SMITHSONIAN INSTITUTION

FREER GALLERY OF ART

WASHINGTON, D. C.

February 4, 1929.

My dear Dr. Holmes:

The photograph you sent me represents an Indian (east) sculpture of the 19th century from Jaipur. It shows the churning of the primordial ocean. Meru, the axis of the universe, rests on the back of a tortoise and is surmounted by a lotus on which sits the divinity Vishnu holding a conch in his upper right hand and a wheel (cakra) in his upper left. His lower right hand is in the gesture of giving, but I cannot make out the gesture of his lower left. The left hand figure of the group represents the gods (deva); the right hand figure represents the titans (asura); the broken arch represents the divine aura which emanates from and envelopes the whole group.

I return your photograph herewith.

Sincerely yours,

/s/ J. E. LODGE

Curator.

Dr. William H. Holmes,
National Gallery of Art,
Smithsonian Institution.

Lent to the Common Club
1929

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

February 11th, 1929.

My dear Dr. Holmes:-

Long ago when the universe was swallowed up in chaos, Vishṇu said to Brahmā, "I shall restore your strength; do now as I command; cast into the milky ocean potent herbs, then take Mount Mandara for a churning stick, the serpent Vāsuki for a rope and churn the ocean for the dew of life. For this you need the aid of the daityas (asuras, titans, demons). Make alliance with them, therefore, and engage to share with them the fruit of your combined labor." Thus the gods entered into alliance with the demons, and together they undertook the churning of the ocean of milk. Into it they threw potent herbs; they took Mount Mandara for the churning stick and Vāsuki for the rope. The gods took up their station by the serpent's tail, the daityas at its head. Vishṇu himself, in the shape of a tortoise, became a pivot for the Mountain. He was present also among the gods and demons, pulling the serpent to and fro, and in another vast body he sat upon the summit of the Mountain.

All this is clearly shown in your sculpture, the representation of the churn itself being taken from the

usual Indian milk churn consisting of a stick around which a long rope is twisted and pulled alternately from opposite ends; but just why Vāsuki, one of the three great serpent kings, was selected by Vishnu to serve as a rope, I do not know.

Faithfully yours,

J. E. Lodge,
Curator.

Dr. William H. Holmes,
National Gallery of Art,
Smithsonian Institution.

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

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Curator.

Dr. William H. Holmes,
National Gallery of Art,
Smithsonian Institution.

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VOLUME XXV APRIL, 1928 NUMBER 4

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THE CHOICE OF A MODEL.
By Mariano Fortuny y Carbo.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME XXV APRIL, 1928 NUMBER 4


## INSTALLATION OF THE W. A. CLARK COLLECTION IN THE CORCORAN GALLERY OF ART


*By* WILLIAM HENRY HOLMES

*Director the U. S. National Gallery*


ALTHOUGH Washington is the focusing point of our political activities and the seat of numerous national institutions of science, it is yet a long way from the focusing point of art and culture. It is far from realizing the ideals of the capital city of a great Nation. The realization of these ideals, however, although so unhappily delayed, awaits only the growth of population and wealth, for with these prerequisites, and especially the latter, art institutions spring up and flourish.

Our present art collections are largely home-born and home-grown and are only the initial phases of the triumphs of which we are wont to dream. The nucleus of our National Gallery, now struggling for recognition, had its beginnings in the random gatherings of an humble citizen of Washington, just one hundred years ago. The Corcoran Gallery had its birth in a home of wealth possibly as remote as the birth of the American Nation.

The time has not been long, yet it has shown so much in material achievement that regret akin to chagrin is felt that art has not made a better showing in the capital city of the Nation.

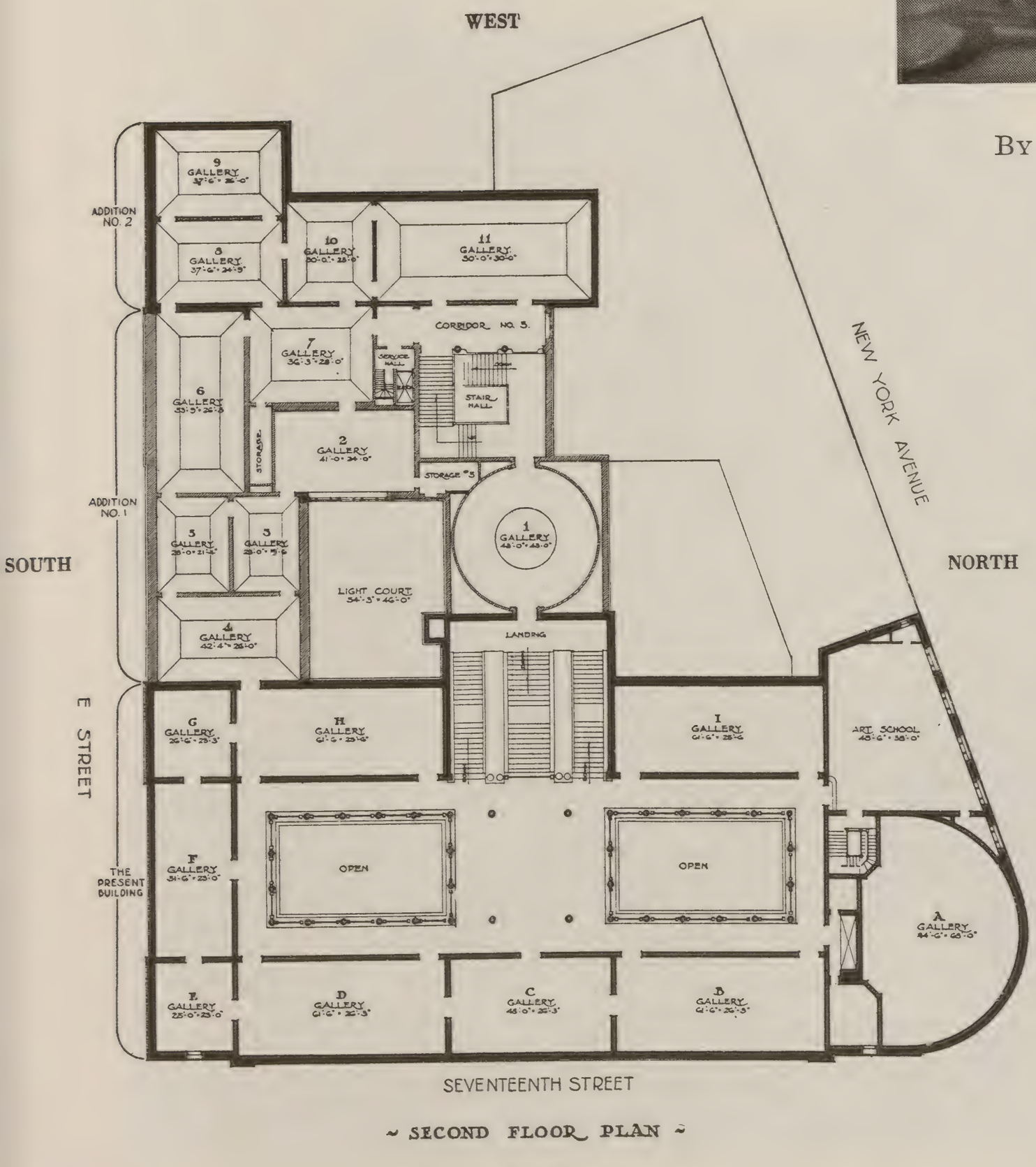
The Corcoran Gallery of Art made its first public venture in the red brick building on the corner of Seventeenth Street and Pennsylvania Avenue. Its second forward step, a good long stride, found it housed on the corner of New York Avenue and Seventeenth Street in a marble-granite building of modest proportions but of much architectural beauty and perfectly adapted to its purpose. The final step in its progress, now just taken, was made possible by acceptance of the splendid bequest of the late Senator William A.

BOATS CARRYING OUT ANCHORS TO THE DUTCH MEN AT WAR.
BY JOSEPH MALLORD WILLIAM TURNER.

Clark, supported by the ample bounty of surviving members of his family. The Corcoran is thus lifted by these fortunate happenings to a horizon among the foremost galleries of America, an advance prophetic no doubt of greater advances to come.

But who has heard the story of the origin of this good fortune to the Gallery and to Washington as well? It is related that Mr. Clark, while a member of the Senate, happened to be in immediate need of a large sum of money and, being in Washington, called at the Riggs National Bank. The President of the bank, Mr. Charles C. Glover, was out at the moment, and the other officers did not feel author-

Woman with Saucepan.
By Jean Baptiste Simeon Chardin.




ized to cash so large a check even for a Senator of the United States. Disappointed, the Senator left. When President Glover returned he was told, and took prompt steps to accept the check, thus making for himself a fast personal friend and for the Gallery a patron whose benefactions will tell their own story to future generations.

The story of the rise of William A. Clark from the simple status of a country boy in Pennsylvania to that of a mine-owner in Montana, with a fortune of unnumbered millions, is marvelous indeed; the tale of his career as a citizen of New York and the world, his election to the Senate of the

United States, and his venture into the field of art, reads like a romance. When later in life the question arose with him of the final disposition of his treasures of art, assembled originally in his New York home, he turned first to the Metropolitan Museum of New York. Finding serious objections there to the terms of the proffered gift, he turned his face to Washington. The Trustees of the Corcoran Gallery were quick to realize the value of the collection and the importance of its acceptance for art-starved Washington.

The acceptance of the Clark collection made it necessary to enlarge the exhibition spaces and an addition was planned doubling the capacity of the building. The new wing was designed by the accomplished architect Charles A. Platt, of New York, in collaboration with President Glover and Director Minnigerode. The task was one of no little architectural difficulty since, although the ground required was conveniently available, it was necessary to connect the new structure with the old so skillfully that the result as a whole would be an architectural unit so well executed as to challenge criticism. A second requirement was that of the adaptation of the building as a whole to the accommodation and artistic display of collections greatly diversified in character, including numerous units requiring very special attention, first among which is the Sixteenth Century Salon brought by Senator Clark from France. The supervision of the architect extended also to the embellishment of the interior of the building, the adjustment of the exhibition units to the diversified spaces and the adaptation of the wall coverings to the varied color-requirements of the art works. All of these requirements were well met. In wall-coverings there is nothing superior to the gray tones of the fabrics used. His attention extended also to the designing and building of exhibition cases, and he worked with the gallery staff also in the installation of the exhibits. A distinctive

"Madonna and Child, Saints and Angels." By Pietro Perugino.

feature of the installation is the absence of the usual formality so common in the arrangement of Museum exhibits. The visitor finds exploration of the gallery on the three floors a pleasing adventure, not unlike the first visit to a well-designed landscape garden. It is full of surprises. To the student there may be the appearance of scattering, as he may find the works of a particular painter or school widely separated, but this is doubtless due either to necessary adjustment to spaces or to the requirements of artistic effect.

Although by the terms of the bequest, the Clark Collection as a whole is to be kept together as a fixed unit this by no means implies fixed units of installation, and the range of subject matter is so great that weary sameness, so apt to develop as the years pass, may be avoided by occasional readjustments.

The Collection occupies the major part of the three floors of the Clark annex—basement, first or middle floor and second or top floor. A series of galleries at the extreme west, provided by the Corcoran trustees, is reserved for the installation of the large number of foreign works belonging to the gallery proper. The top story, having skylight, is devoted largely to paintings, tapestries and other kindred wall-exhibits.

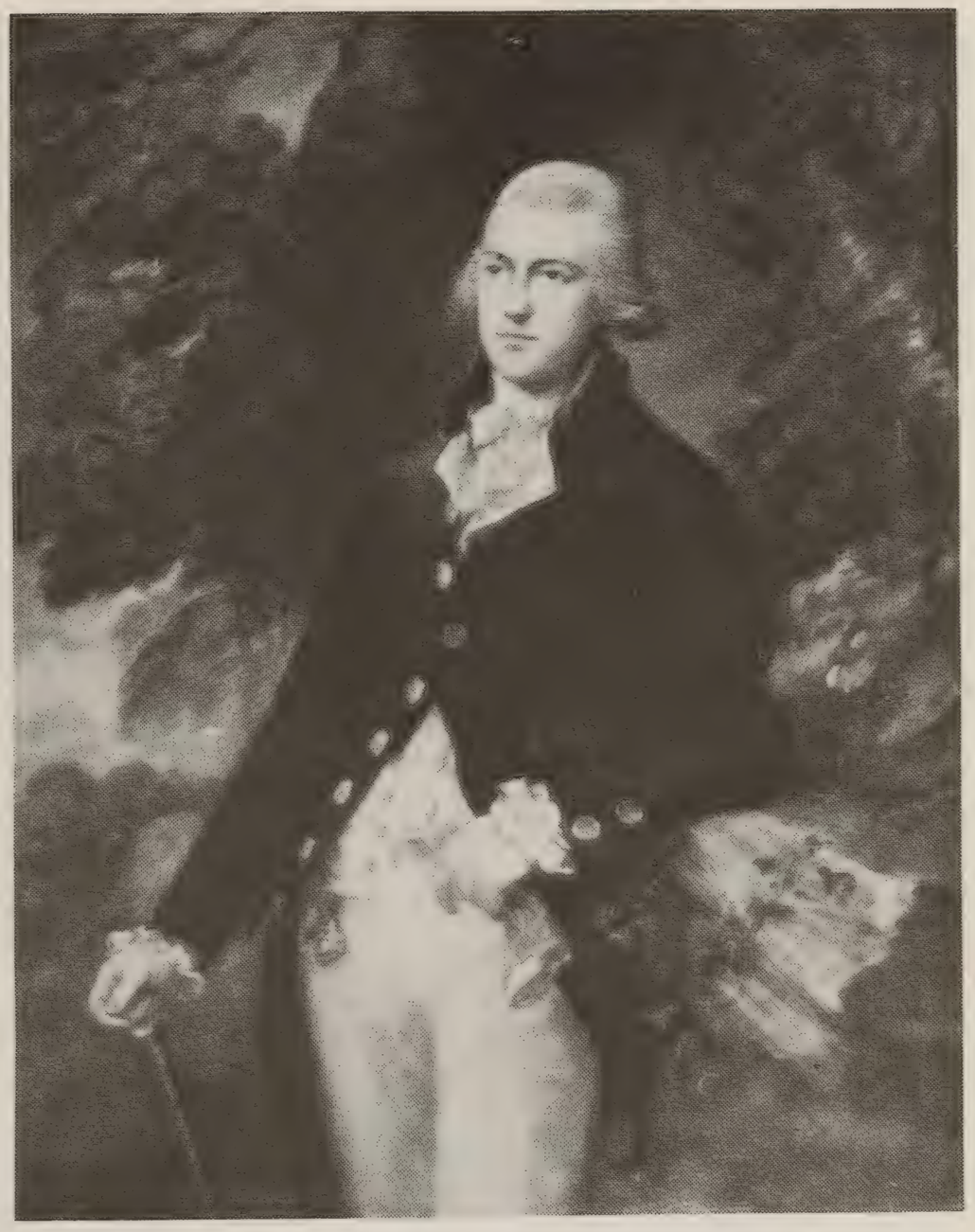
The visitor enters the Gallery building by the Seventeenth Street portal, and may reach the Clark Wing by passing to the southwest corner of Statuary Hall, where a doorway admits him to the first-floor galleries, or he may prefer to reach the second-floor galleries by crossing Statuary Hall to the west and ascending the monumental stairway to a broad platform on the half-story level. Thence he may pass west into a large circular gallery, with domed ceiling, centrally placed in which is Canova's marble masterpiece, *Aphrodite*. On the encircling wall spaces of this round room are displayed a number of important paintings: seven portraits and five figure-subjects, already well-known to the art world. They are one Dutch, by Rembrandt, *Man with Hat Holding*

Sylvia. By Edwin Austin Abbey.

THE BACCHANTE WITH THE TAMBOURINE, A VERY UNUSUAL EXAMPLE OF COROT.

APOLLO AND MIDAS. BY PETER PAUL RUBENS.

PORTRAIT OF LADY DUNSTANVILLE. BY THOMAS GAINSBOROUGH.



PORTRAIT OF LORD DUNSTANVILLE. BY THOMAS GAINSBOROUGH.

*Scroll*, one Italian, by Titian, *Portrait in Black*, one Flemish, by Van Cleef, *Woman with Rosary*, and four English: Gainsborough's *Portraits of Lord and Lady Dunstanville*, Reynolds' *Annetta, daughter of Edward Coke, Esq.*, and Hogarth's *Portrait of a Woman*. Besides the portraits there are two figure-subjects: Rubens' *Apollo and Midas*, Perugino's *Madonna and Child, Saints and Angels*, and Renesse's *Conviviality near the Inn*. There are also included two works in bronze, *Prometheus Devoured by an Eagle*, by Renaud, and *Ulysses Bending His Bow*, by Rousseau.

From the round room the visitor passes west to the back-stairway corridor, rising by a half story flight to the top floor level. In the north wall of the corridor space is set a bronze tablet, a tribute to Mr. Clark by his widow and daughters, which reads as follows:

THE ART COLLECTION
BEQUEATHED BY
WILLIAM ANDREWS CLARK
LATE UNITED STATES SENATOR
FROM MONTANA
IS CONTAINED IN THIS ADDITION
ERECTED AS A LOVING TRIBUTE
BY HIS WIDOW
ANNA LA CHAPELLE CLARK
AND HIS DAUGHTERS
MARY CLARK DE BRABANT
KATHERINE CLARK MORRIS
HUGUETTE MARCELLE CLARK

---

DEDICATED BY
THE CORCORAN GALLERY OF ART
TO THE MEMORY OF
A GENEROUS BENEFACTOR
A LOVER OF ART AND
A FRIEND OF ARTISTS
MCMXXVIII

From the corridor, descent is made by well-designed stairways to the first and basement stories below. Adjoining the stairway on the south is the

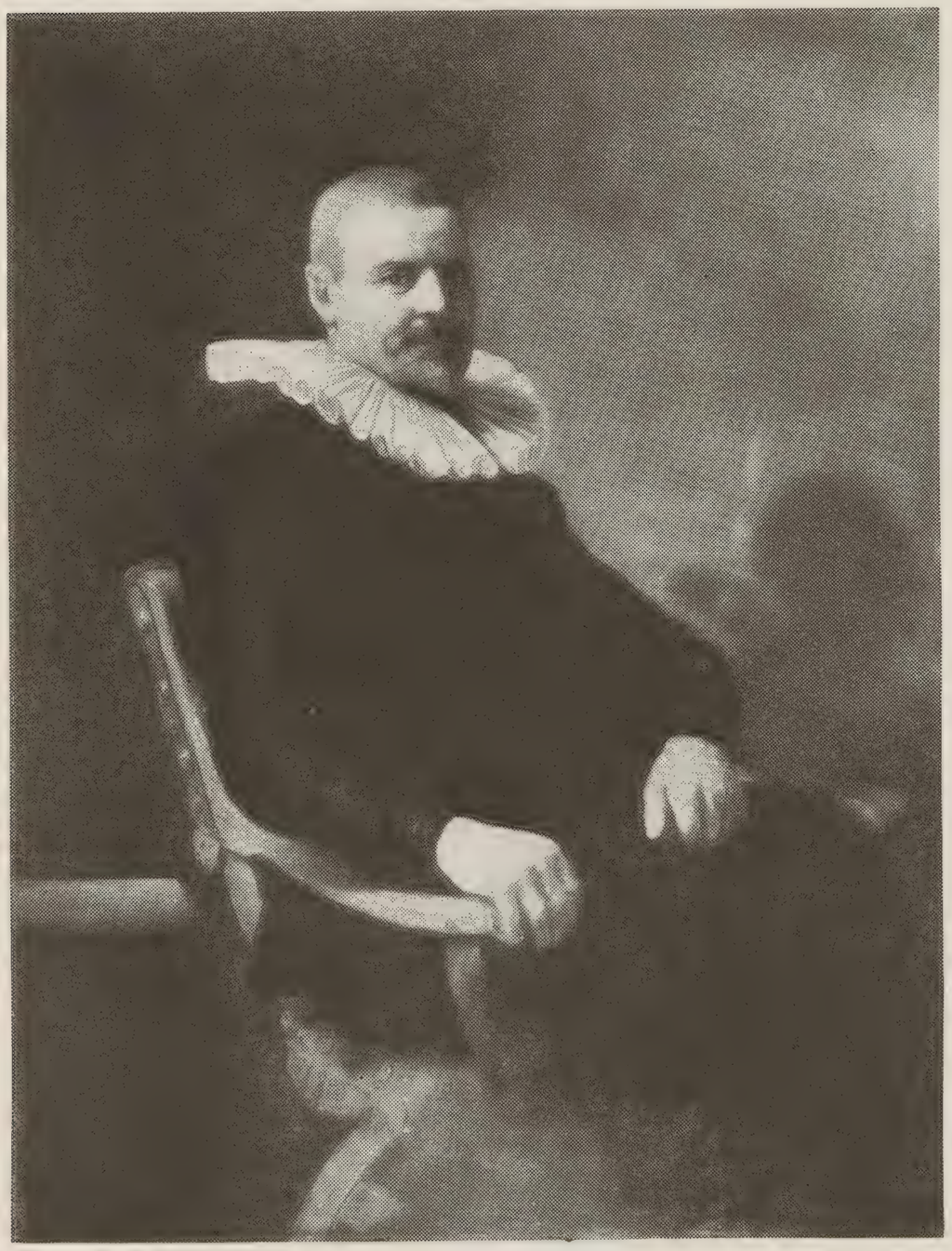
LANDSCAPE WITH FIGURES AND RUINS. BY MEYNDERT HOBBEMA.

COUNTRY TAVERN, FEASTING. BY EUGENE (LOUIS GABRIEL) ISABEY.

elevator, also connecting the three stories. The corridor-stairway combination is a triumph of architectural design. The paneled walls enclosing the stairway are exquisitely embellished with Beauvais tapestries, designed by Boucher. They are *Genius of the Arts, representing Painting and Sculpture; Genius of the Arts, representing Life and the Harvest or Earth Bringing Forth in Abundance, and Ceres in a Chariot;* and *Zephyr Leading Psyche into the Palace of Love,* from the Psyche Series. On the corridor wall facing the stair-landing is Abbey's great masterpiece, *The Trial of Queen Catherine.* In a shallow alcove within the corridor is a group of seven drawings by Millet.

It is with a lively anticipation of adventure that the visitor takes his first glance into the cluster of second-floor galleries (77, 72, 71, 70, 69 and 79), to be followed later by descent to the first floor containing the equally fascinating series 43, 44, 45, 46, 47 and 53. In these galleries, 12 in number, are assembled nearly two hundred choice examples of Old World paintings, representing six distinct nationalities—Dutch, Flemish, French, Italian, English and American—beside other exhibits of great importance.

Mrs. Vere, of Stonebyres. By Sir Henry Raeburn.



Portrait of a Gentleman. By Rembrandt Van Ryn.

Certain critics have ventured the suggestion that the Clark Collection includes a sprinkling of inferior examples and possibly copies of the masters represented. It is hardly probable that anyone else could have secured, during the period involved, an equal number of paintings without checking up by the critics. Senator Clark doubtless secured the best works available at the time. The result would have been different had he been privileged to commandeer his favorites from the

PORTRAIT OF A YOUNG LADY. BY SIR THOMAS LAWRENCE.

whole European field. All praise is due him for his remarkable achievement in a field practically new to him.

Beginning with gallery 77, the visitor comes at once upon a succession of French masters, including examples of Cazin's exquisite landscapes, of which *Homestead by the Sea*, *The Monastery*, and three others, are typical. A number of larger and very important canvases by this artist are shown in room 44, first floor. Cazin knew nature intimately and strove faithfully to render her poetic phases free from the dictation of schools or freaky fancy. The Cazins alternate with choice works of other distinguished French painters — Corot, Fragonard, Fantin-Latour, Vanni, Daubigny, Rousseau, Degas, Isabey and Dagnan-Bouveret—with other nationalities: Spanish, represented by Fortuny and Rico; Dutch, by Cuyp; English, by Lawrence and Turner, and America, by Abbey. Reynolds' brilliant *Portrait of a Young Lady* illumines the south wall and Abbey's *Sylvia*, on the east wall, contrasts pleasantly with its foreign surroundings. On the north wall is a marvelous work by Isabey, *Country Tavern, Feasting*. Turner's *Boats Carrying out Anchors to the Dutch Men of War*, on the west wall, is a striking example of this great master's work.

The contents of Gallery 72 indicate clearly the particular fascination the Dutch School had for the American collector. Nineteen Dutch painters are represented, two English, one French and one Italian. It is not apparent that any particular bias influenced the selections. It perhaps happened that acquirement depended much upon availability. The group is instructive and illuminating and is bound to have a marked influence upon

WOMAN WITH FLAGON. BY FRANS HALS.

The Great Windmill and the Rainbow. By Jean Charles Cazin.

the work of the American student. Especially noteworthy representatives of the Dutch school are the Van Goyens, the Franz Hals, the Van Dycks and Rembrandts, while the English make a fine showing with portraits by Raeburn and Reynolds. But detailed mention of individual subjects is quite out of the question. The Dutch group represents approximately a period extending from the middle of the fifteenth to the first quarter of the twentieth century.

Gallery 70 is devoted wholly to the paintings of Monticelli, twenty-one in number. The general effect is very pleasing, rich browns and yellowish tones prevailing throughout. The landscapes are in cases masterly but the figure-subjects are often so crudely presented as to seem almost chaotic. It is evident that the artist had early adopted highly conventional methods of color manipulation, adhering to which, realities were allowed to pass more or less into the discard. There is thus a suggestion of unreality pervading the ensemble, but that Monticelli has exceptional claims to be listed with the poet-painters must be allowed. In Gallery 71 are several Corots, the splendid *Ronde de Nymphes* occupying the center of the south wall approaching the climax in landscape art. There are examples of Diaz, Raffaelli, Cazin, Fortuny and Troyon. The four pastels by Degas seem quite out of place. Here also, in strange contrast, is Fortuny's masterpiece, *The Choice of a Model*, perhaps the most admired fig-

ure-painting of modern times. Gallery 69 contains eight more of the twenty-two works of the great master of the Barbizon School, Corot, first place among which must be assigned to *La Danse sous les Arbres au Bord du Lac.* Corot has practically taken possession of this type of landscape; has so fully preempted the field that no one can paint closely kindred subjects without the danger of being suspected of copying or imitating.

Of extraordinary interest is the set of Gothic tapestries shown on the walls of Gallery 79, lighted from the skylight of the adjoining court. They were made in Arras, France, in the fifteenth century and portray hunting scenes of the Duke of Burgundy. There are four sections, two long and two short, which appear, however, to belong to a continuous subject, as if separately made for adjustment to walls of different lengths. They embody an astonishing assemblage of knights and ladies on horseback and afoot, all in elaborate costume and engaged in diversified activities in a flowery meadow with a background of feudal castles and other buildings. The figures are life size. Much attention is given to the hunt. A falcon is seen in the upper margin of one of the sections bringing down its quarry, and below dogs are in eager chase of fleeing hares. In this same room is a stained-glass window of rare design and great beauty of color, approximately eight feet in height by seven feet in width.

Flag of Truce. By Alphonse (Marie) de Neuville.

GOTHIC TAPESTRY, ONE OF A SERIES OF FOUR REPRESENTING HUNTING SCENES OF THE DUKE OF BURGUNDY. MADE AT ARRAS, FRANCE, IN THE XVTH CENTURY.

Having completed his survey of the upper floor, the visitor descends to the first floor, and passes in review seven splendid rugs, five Ispahan and two French Empire, and pauses before the open portal of the Salon, a feature of superlative popular interest, lighted by the windows of the E Street front. Acquired in France in 1900, it was built into Senator Clark's New York residence. It is still complete in every detail. In the center of the floor is a splendid Ispahan rug eighteen feet in length, with smaller and very beautiful Ispahans laid across the ends. The furnishings—chairs, tables, cabinets, mirrors, candelabra, hangings, etc.—are exquisite in design and color, and the ceiling—painted, or at least designed, by the master decorator Fragonard—is regarded as a masterpiece of treatment.

Gobelin Tapestry. Designed by Claude Audran. "Neptune" (Representing Water). One of a Series of Four Tapestries Representing the Four Elements.

Imperial Polish Rug, Persian, XVIIth Century.

Adjoining is the Louis XV Salon, furnished with particular elegance. The floor is covered with Polish rugs of great beauty and the charming furniture is representative of the particular period. On the walls are three paintings by Boucher, *Venus and Cupids*, *La Musique*, and *Idyllic and Pastoral*, one by Delacroix, *Tiger and Serpent*, and one by Prud'Hon, *Dame aux Yeux Brillantes*.

Magnificent rugs from Persia and India, a XIIIth century stained glass window of great brilliancy from Chartres, and a XVIth century stone mantel occupy Gallery 79.

Turning to the left, the visitor enters the interior gallery and finds himself

LOUIS XVI SALON.

This entire room, including ceiling, interior decorations, mirrors, furniture, etc., was acquired by Senator Clark in Europe and installed in the Louis XVI Salon in his New York residence. It was removed from his New York home and reinstalled in the room especially provided for it in the Clark Wing.

THE
# AMERICAN MAGAZINE OF ART

VOLUME XIV JULY, 1923 NUMBER 7

## SHALL AMERICA HAVE A NATIONAL GALLERY OF ART?

BY W. H. HOLMES
Director, National Gallery of Art

THE RANK of a people in the scale of culture may, in large measure, be determined by the degree of its appreciation of beauty and by its embodiment of the elements of beauty in the works of its hand, while the art museum, the treasure house of that which is beautiful, has the important function of placing before the people, for their enjoyment and inspiration, examples of the products of taste in every branch, of all times and of all peoples, from the simplest forms of embellishment to the loftiest achievements of the masters.

The people of America have in Washington the nucleus of a National Gallery of Art, which is at present a department of the Smithsonian Institution, developed under the authority of the Board of Regents of that Institution. The growth of this gallery has been, until recently, very slow, due to the facts that no gallery building is provided, that no provision has ever been made for art as a separate or special branch of the Institution, save a modest appropriation by the Congress during the three years just passed for the care of the rapidly growing collections.

These art treasures have accumulated mainly during recent years, and entirely as gifts and bequests from public-spirited citizens. They consist, in large part, of paintings and sculptures, but other branches are represented, and a Commission has been organized within the Institution whose activities have to do with the entire range of the esthetic, from the simplest addition of features of embellishment to articles of use, to the work that rises wholly above the realm of use into the realm of the purely esthetic. The Institution, without special provision for the housing of art works, cares for its collections in such spaces as can be spared for them in the four buildings of the Smithsonian group provided for scientific, technical, and historical purposes; the larger portions, aside from the Freer collection, being installed in the central hall of the Natural History building, from which hall the collection of lay figure groups illustrating the Indian tribes was removed to accommodate them.

Strangely enough, no single work of painting or sculpture has been acquired for the National Gallery of Art by purchase with funds provided by the National Government. This is in strong contrast with the history of the art collections of other countries, many of which have provided liberally for the acquirement, display, and utilization of art works of all classes. Our American

[1] A paper read at the Fourteenth Annual Convention, the American Federation of Arts, St. Louis, Mo., May 23–25, 1923.

THE CUP OF DEATH ELIHU VEDDER

EVANS COLLECTION, NATIONAL GALLERY OF ART

people may well pause and ponder on the significance of this fact.

Galleries and art museums have been established in a number of our principal cities and rapid progress is now being made in the accumulation of art treasures, and it is, indeed, unfortunate that the National Gallery should at this time, through lack of funds and accommodations, be compelled to practically close its doors to the current of art works seeking a permanent home.

Is it not, then, time to ask: How shall the American people prepare the way for the reception and utilization of the great body of art treasures assuredly within their reach? How shall America attain a creditable standing among the cultured nations of the world in the field of art, save through the venture here suggested—the erection of a gallery building worthy of its noble purpose.

The nation has acquired during the last dozen years, by sheer good fortune, art valued at several million dollars, all through gifts and bequests, and strange to say, for the larger single unit of these collections, the donor, Mr. Freer, realizing the lack of national accommodations, provided the gallery building required. It is, possibly, too much to hope, however, that any other citizen will covet the exceptional distinction of supplying a great building for the accommodation of a great gift to the nation; and it can hardly be expected that any other citizen will have the courage of President Roosevelt, who, when the Regents of the Institution, waiting on him in the White House, asked his advice regarding the proffered Freer gift, replied, bringing his fist down on the arm of his chair: "Gentlemen, accept this collection whether you can care for it or not." Acting on this bold advice, they took the risk, and the donor, who, without a Roosevelt, might have stopped with the collection only to his credit, or might even have placed it elsewhere, has now, in the capital of the nation, a superb monument bearing his name.

The Freer collections and the beautiful building to house them together form one of the most generous and complete gifts ever made to any people. The collection itself was brought together with a definite purpose, expressed by Mr. Freer in these words: "My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind," and it includes, besides American paintings by Whistler, Dewing, Thayer, Tryon, and others, priceless Oriental paintings, sculptures, bronzes, jades, and textiles among which are antiquities of great variety and intrinsic value. The gallery includes, in addition to the exhibition rooms, an auditorium for public meetings and lecture courses, and studios where every facility will

HIGH CLIFF, COAST OF MAINE — WINSLOW HOMER

EVANS COLLECTION, NATIONAL GALLERY OF ART

be offered to art students to benefit by the collections. It is to be noted, however, that the collection is to remain always as a separate unit of the National Gallery, and that the Oriental field is to be exclusively cultivated, ample funds being provided for the purpose. All honor is due to Mr. Freer for this splendid gift to the nation.

It should not be forgotten that in erecting the National Gallery, of which we dream, we are rearing a temple to be devoted not to painting and sculpture alone, but to the assemblage and display of the highest achievements of human genius in all of its diversified material forms of realization, and of all periods and of all peoples. These treasures are to serve not only as records of the triumphs of genius in the past, but as the foundation upon which America's art future shall be built, insuring advance, step by step, to higher levels than the world of the present can claim.

The present appeal is intended as a step in publicity, in bringing a definite knowledge of the unfortunate state of our national art to the attention of the American people, who, it is felt, should now begin to realize, not only that we are without recognition of art as a national asset, but that we are far behind other nations in that particular department of culture which characterizes the highest civilization—the state known as enlightenment. We seek to stir the pride of a people unaccustomed to take a second place in any field.

Our people, as a natural result of our birth and rapid material advancement, think first of material and political interests, and art has had, until now, little place in their thoughts. Our national legislature, which represents the people and stands primarily for the interests of the people, materially and politically, is not infrequently carried away by popular enthusiasm, entering the margin of the field of art, building splendid monuments to great men and in

# ILLUSIONS

BY

HENRY B. FULLER

EVANS COLLECTION, NATIONAL GALLERY OF ART

AN INTERLUDE — WILLIAM SARGEANT KENDALL

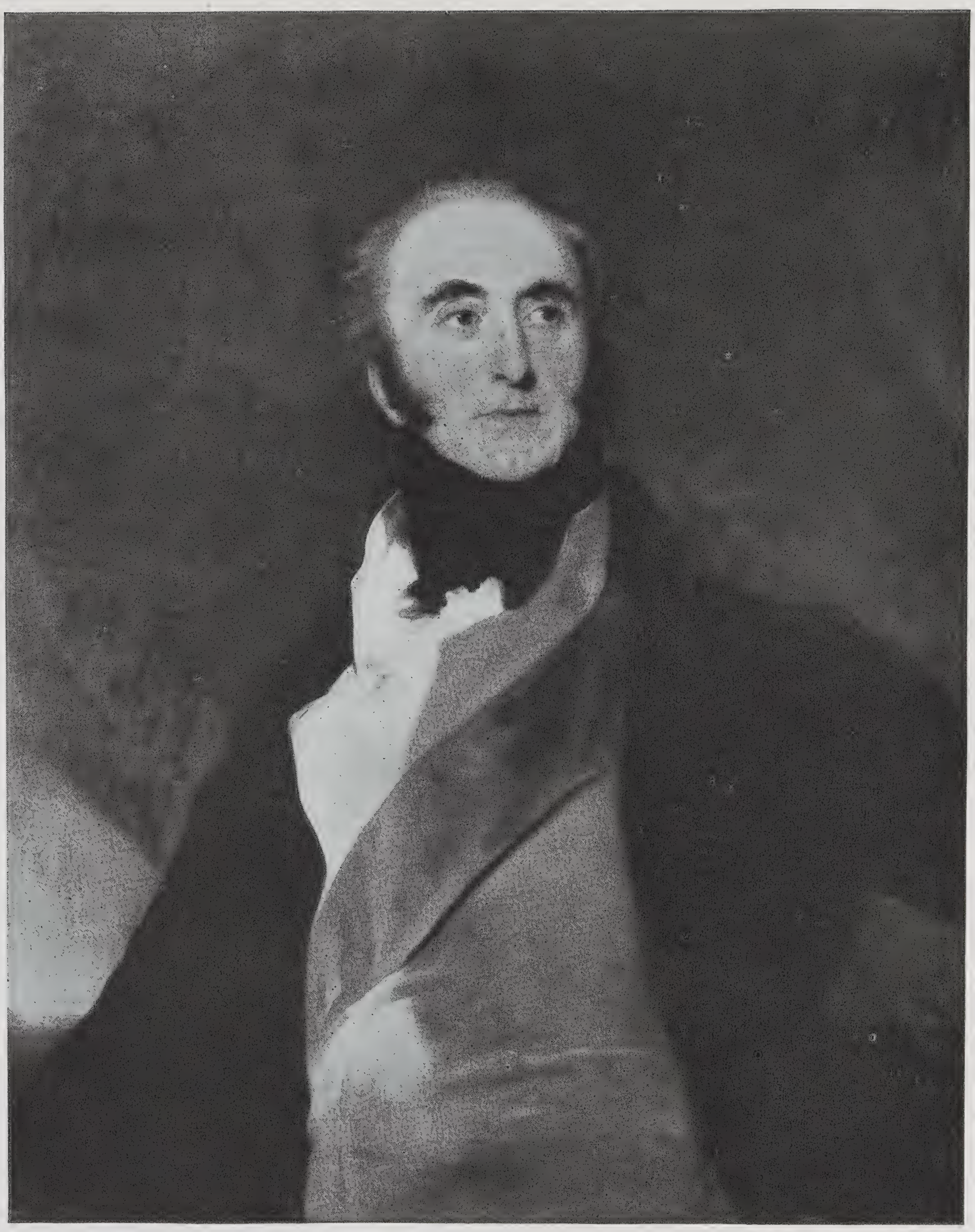
EVANS COLLECTION, NATIONAL GALLERY OF ART

commemoration of great events. Up to the present time, however, they have been able to go little beyond the urge of the historic motive.

The true place of the esthetic, the embellishing and the fine arts in the life of the nation and in the lives of all the people, cannot long remain in the shadow of the purely sordid. The material interests are, however, the stem of the plant, the sturdy trunk of the tree of cultural progress, while the vast range of the embellishing arts may be thought of as the abundant leafage, and the higher phases of the arts of taste as the bloom. The tree of the American nation has grown a mighty trunk and a leafage of great abundance, and it is now time to recognize, as a nation, the vital significance of the bloom.

Let us then ask: What agencies can be enlisted in the promotion of this great cause? Can the national legislature be prevailed upon to meet the devotees of art half-way; providing the means of realizing this treasure house of the best that men have done in the boundless field of art, this fitting symbol of civilization—a National Gallery of Art?

Is it not within the bounds of reasonable anticipation that in the desire to force the



LORD ABERCORN — SIR THOMAS LAWRENCE

RALPH CROSS JOHNSON COLLECTION, NATIONAL GALLERY OF ART

matter to an issue, owners of great collections, having in mind the ultimate disposal of their treasures, should arrange that in case the National Government provides a gallery building within a reasonable period, their treasures shall become the property of the whole people?

The great importance of prompt action becomes apparent when it is recalled that the failure to provide housing for possible additions to the national collections means a great annual loss to the National Gallery—to the nation. The yearly addition of art works between 1905 and 1920, the latter the date of the complete exhaustion of gallery space in museum buildings, averaged upwards of half a million a year, while the entire increase per year for the three years since the latter date has fallen below $40,000. The loss to the gallery and the nation at

this rate would, in a score of years, amount to a sum equal to the erection of a building worthy of the name, and there can be little doubt that if a gallery building worthy of the name awaited the inflow of gifts and bequests, accessions would reach the substantial figure of half a million per year, as heretofore, or who shall say not twice that figure? Private owners, seeking a final resting place for their treasures, would doubtless, in many cases, prefer to be represented in a gallery belonging to the nation, to all the people alike, than in any other. Our plea, then, the plea of the Smithsonian Institution, is not only a worthy but an urgent one, and is now made to all the people of the nation, and for all of the people of the nation.

Reprint from
THE AMERICAN MAGAZINE OF ART
July, 1923

# RANDOM RECORDS OF A LIFETIME

## DEVOTED TO SCIENCE AND ART, 1846-1932

BY W. H. HOLMES

## LIST OF VOLUMES

Volume I. Brief Biography, Positions Held, Loubat Prizes, Medals, etc., Societies and Clubs, Bibliography.

II. Explorations, Episodes and Adventures, Expositions and Congresses.

III. Part I. Yellowstone Explorations, 1872.
Part II. Yellowstone Explorations, 1878.

IV. Part I. Colorado Explorations, 1873, 74, 75, 76, & 87.
Part II. The Cliff Dwellers.

V. Europe 1879-80; Grand Canyon of the Colorado; Exploration in Mexico with Jackson and the Chains; Colorado with Powell and Langley, 1887.

VI. Aboriginal Bowlder Quarries, Piney Branch, D. C. Soapstone Quarries, Paint Mines, and Lay Figure Groups.

VII. The Chicago Venture, University Exposition, Field Museum, Yucatan, Return to Washington, 1892-97.

VIII. Cuba with Powell; Jamaica with Langley; Mexico with Gilbert and Dutton; California with McGee; Physical Anthropology, Hrdlicka, Current Work 1900.

IX. Chief Period, Bureau of American Ethnology, 1902-1910; Visits to Stutgart and Chile 1908.

X. Transfer to the Museum June 10, 1910, the Guatemalian Trip, Powell Monuments, Seventieth Birthday Celebration, 1920.

XI. Director of the National Gallery of Art, 1920-1932.

XII. The Freer Gallery of Art.

XIII. Portraits, Smithsonian Institution.

XIV. Portraits, Bureau of American Ethnology. National Gallery of Art, and Miscellaneous.

XV. Masterpieces of Aboriginal American Art.

XVI. Various Articles on Art and the Art Gallery.

XVII. Personal.
XVIII. Personal.
XIX. Personal.
XX. Personal.

Given by Dr. Holmes to his son, William Holmes, Royal Oaks, Michigan

Water Color Sketches.

Chamberlin

April 29, 1926

My dear Professor Chamberlin:

I have your letter of inquiry, dated April 22, regarding the current movements of tornadoes, and regret to have to say that I am quite unable to help you. I have no recollection whatever of the Rochester tornado, and find no trace of the sketch you mention. With me the events of the early years are largely fossilized - deeply buried beneath more recent accumulations.

I have recovered in large measure, from the loss of my left leg, and I am again at my desk. I expect to have an artificial limb soon. The trouble was a sore foot which, neglected, became infected and amputation became necessary.

Word from you gives me great pleasure since it recalls one of the most cherished friendships of my life.

Very sincerely yours,

Professor F. C. Chamberlin,
Department of Geology,
The University of Chicago,
Chicago, Illinois

The University of Chicago

Department of Geology

April 22, 1926.

Professor W. H. Holmes,
1454 Belmont Street,
Washington, D. C.

My dear Dr. Holmes:

I would like to find out whether tornadoes roll out at the top in cauliflower fashion as "boiling clouds" and volcanic eruptions do. I think you observed the Rochester tornado from a convenient distance some years ago and made a sketch of it. I remember the great upper outflow of the cirrus type but not the features at the lower emergence from the dense lower atmosphere. Can you give me any light on this point? Perhaps you have a copy of the sketch you could let me have or loan me. Your good eyes and skilful hand have helped me many, many times before.

With the most cherished memories, I am

Very truly yours,

T C Chamberlin

THE LIBRARY SMITHSONIAN INSTITUTION

SMITHSONIAN INSTITUTION THE LIBRARY